

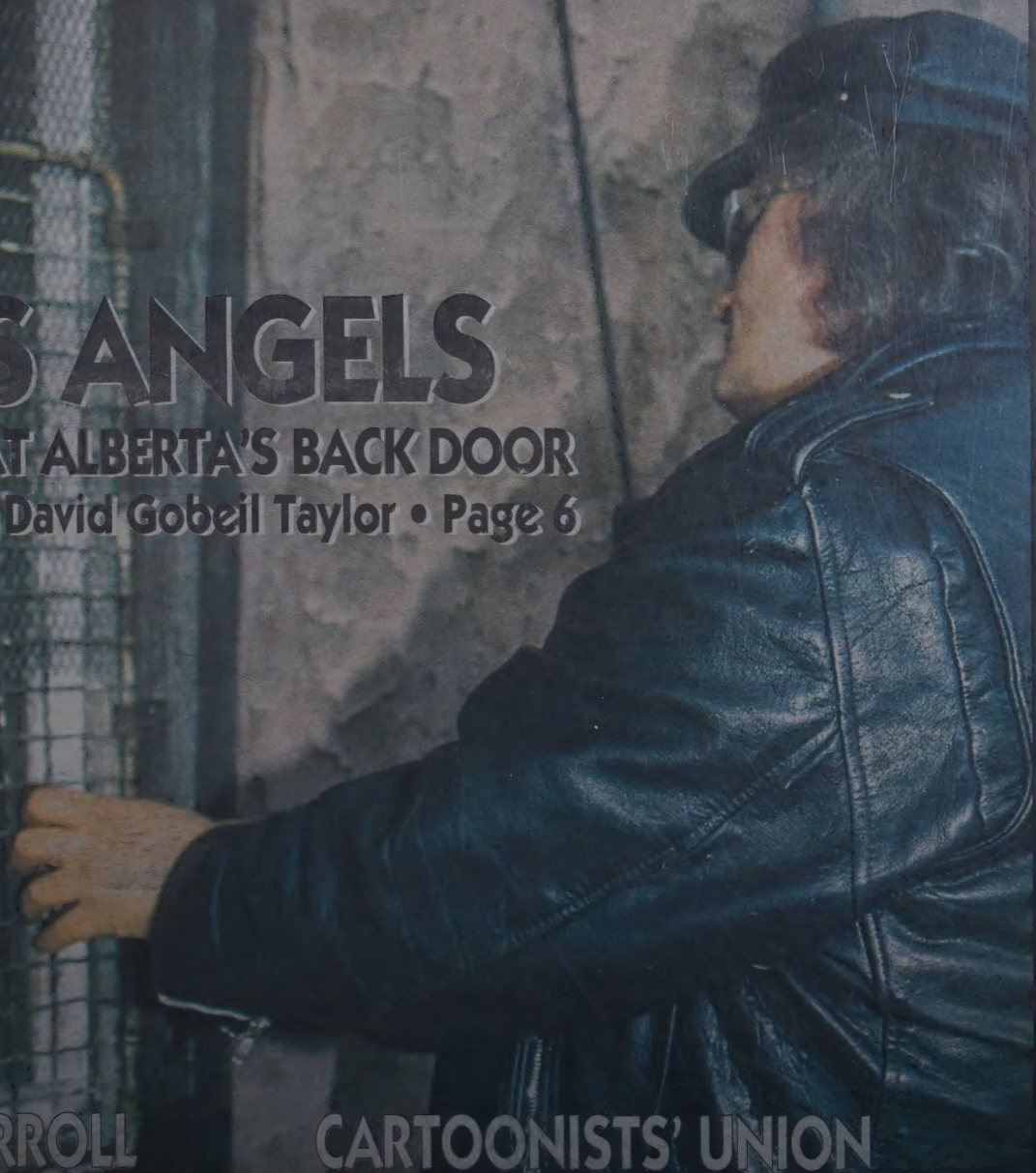
BAD RELIGION VS. THE ODDS - WHO WINS? • PAGES 15-16



HELL'S ANGELS

KNOCKING AT ALBERTA'S BACK DOOR

Cover Story by David Gobeil Taylor • Page 6



STANLEY CARROLL
EDMONTON DESIGNER RETURNS

Fashion by Amy Hough • Page 12

CARTOONISTS' UNION
BRINGING CARICATURE

Visual Arts by Danielle Zy

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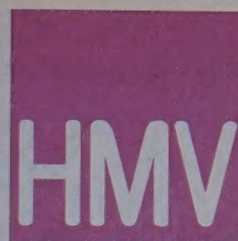
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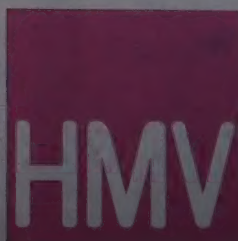


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ALI POURFARROKH,
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Your VUE

Vue Weekly welcomes correspondence. Send letters to #307, 10080 Jasper Avenue, Edmonton, AB T5J 1V9; faxes to 426-2889; and e-mail to <office@vue.ab.ca>. Please include your full name and address. We reserve the right to edit letters for length.

Saskatchewan readers dig Swastika savior

Dear Danielle Zyp: Thank you for your excellent article on our old friend ManWoman (Vue #129, Mar. 26-Apr. 1). It is great to know that artists are not only recognized as such when they are either dead or under 30. ManWoman is an Edmonton treasure... and now a classy classic. We enjoy your articles and are glad that Vue is now accessible to those of us in the boonies.

God Bless. Keep on writing.
Jim and Pauline Tiffen,
Esterhazy, Sask.

Reader offended by swastikas... go figure

Why would your magazine feature a man who covers his body in swastikas ("Bring back the swastika?" last week's Vue)? This ManWoman freak is just out to get publicity. He is thumbing his nose at all the people who died at the hands of the Nazis just for his own person gain.

"Take this as your sign and use it as your own symbol"—my ass! It is obvious the only way this so-called artist can draw any attention to his shitty paintings is to tattoo himself up like a freak. Freaks like him do not deserve stories; they deserve a cage in a freak show. Does he bite the heads off of chickens, too? I bet he would if it would make more people look at the crap he thinks is art.

And what is with his stupid name? ManWoman? Who does he think he is? Prince? Prince is allowed to change his name because he isn't a Nazi lover. Nazi lovers shouldn't be allowed to do anything. I hope that Tokyo museum does buy his filthy skin because then he can suffer like a lot of Jews did and end up as a skin lamp—like so many of the Nazi leaders owned.

The swastika will never represent anything besides hate and intolerance. Shame on you for writing about this Hitler-loving freak. Just say no to hate.

Name withheld on request

Cartoonist targeted... yet again

I'm sorry but I just don't find anything to laugh about in the Hey Eddiel cartoons. Why does the author of these cartoons find violence towards women amusing? Women have enough prob-

lems in this world. The last thing they need is to be figuratively battered, maimed and killed by your cartoonist. When are you going to put your foot down and say enough is enough?

I seriously think your cartoonist has issues and may benefit from some psychiatric help.

Denise Lacey,
Edmonton

Bad Religion suffers from bad security measures

I was one of the many people who attended the Bad Religion concert on Saturday, Mar. 28. My friends and I thoroughly enjoyed the bands, but were angered at the confiscation of our chain necklaces and my purse upon entrance.

I have been to many concerts and understand certain items are never allowed in, but I have never been to a concert where they forced you to check your purse and jewelry. The fact that we were forced to remove these items was not the problem; it was the handling of the whole issue.

Most concerts list all contraband items on the back of your ticket, so you know what is and what is not allowed. I always read this list and use some common sense, so I am prepared. If I would have known that my purse would not be allowed in, I would have worn clothing with pockets so I could carry some necessary personal items.

After the concert, retrieving our items was an even bigger annoyance. The area was very poorly set up, the attendants had no light to see the tag numbers and there was no order to where the items were placed. All of these factors made retrieval a long wait and an even bigger headache. I had to return two necklaces before I finally got mine and one of my friends never did get his, because they accidentally gave it to someone else.

While we were grateful for the opportunity to see such great bands, we were disappointed with the unexpected and disorganized "checking system." The next time these organizers put on a show, they should clearly communicate what items will not be allowed and arrange for a better checking system.

Melanie Houley,
Edmonton

All right! We're error-free!

Mr. DiCenzo took a very interesting and personal take on our exhibition ("The history of travel guides") and there are no errors in his piece in the new Vue (Issue #129, Mar. 26-Apr. 1). So congrats and thanks to all involved.

John Charles,
University of Alberta



by Barbara Ballochey

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Police from across the province think prevention is the best cure when it comes to controlling the spread of the Hell's Angels and their absorbed bike gangs in Alberta. In the first of a two-part series, David Gobeil Taylor looks at why the police are taking actions before any serious crimes are committed.

Books • 10

Following in the footsteps of Robin Cook, former MD Michael Palmer has learned to mix medicine with drama. The result: a steady stream of bestselling page-turners. He discusses his latest, *Miracle Cure*.

Sports • 15

Last Sunday, the Odds' All-Stars took on Team Bad Religion in a winner-take-all hockey grudge match. In the Box regulars John Turner and Steven Sandor found out that musicians can get awful nasty after the puck is dropped...

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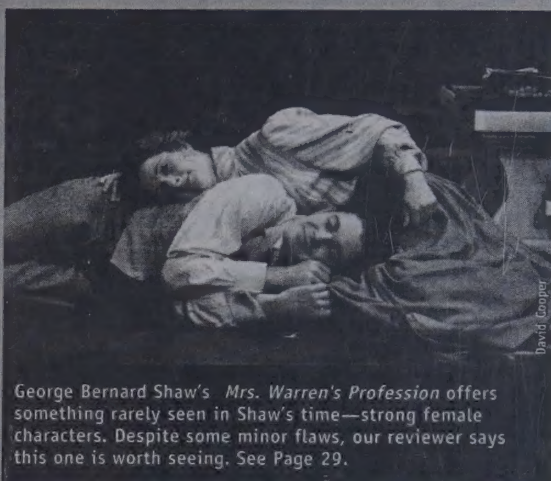
Canadian rocker Barney Bentall got some interesting help when he wrote his latest album. He sought out author Guy Vanderhaeghe to help him with the songs on *Till Tomorrow*—even though the writer of *The Englishman's Boy* isn't a musician.

Visual Arts • 32

The Cartoonists' Union, which includes *Vue*'s James Grisdal, the *Sun*'s Fred Curatolo and the *Journal*'s Malcolm Mayes, has brought its work to the McMullen Gallery for a show that emphasizes the role of humor in art.

Film • 34

Danger, Will Robinson! William Hurt and Gary Oldman share top billing in the revival of the cult TV classic *Lost in Space*. But our Russell Mulvey thinks the movie is too slowly paced to be entertaining—even with the fancy-schmancy special effects.



George Bernard Shaw's *Mrs. Warren's Profession* offers something rarely seen in Shaw's time—strong female characters. Despite some minor flaws, our reviewer says this one is worth seeing. See Page 29.

Edmonton Driller Kevin Holness will have to come through big if the Drillers are to beat the Kansas City Attack in the first round of the NPSL playoffs. For a preview, see Page 15.



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Riders find a storm (of police)

Alberta law enforcement is determined to stop outlaw motorcycle gang before it establishes itself

By DAVID GOBEIL TAYLOR

"Those who do not remember the past are condemned to repeat it," wrote American philosopher George Santayana—a maxim the various police services in Alberta have taken to heart when faced with the arrival of the Hell's Angels outlaw motorcycle gang in Alberta.

Since its inception just after the Second World War, the Hell's Angels have grown at a rate that would make most multinational corporations proud—an apt comparison, given their transformation in the past decade. Whereas once they were a small group of disgruntled ex-Air Force pilots in small-town California, the Hell's Angels have grown to be truly multinational—with 11 chapters in Quebec, B.C. and Nova Scotia—and corporate, zealously guarding their trademarked name and logo, hiring high-priced lawyers to defend them and absorbing other motorcycle gangs in what could best be compared to corporate takeovers.

"Outlaw motorcycle gangs epitomized by the establishment of the first Alberta chapters of the Hell's Angels... are perhaps the most pervasive criminal threat ever faced by Edmontonians and Albertans," wrote Edmonton police chief John Lindsay in an open letter in *The Edmonton Journal* last July, citing the Angels' involvement in drug trafficking as well as prostitution, fraud, auto theft, gun-running and smuggling of alcohol and tobacco.

"We're taking the Hell's Angels, and organized crime in general, very seriously," says Annette Bidniak of the Edmonton Police Service. "Drugs are attached to every form of human misery that our society experiences today. Whether it's prostitutes on the street involved in drugs, right down to kids breaking into houses and stealing your and my stereo equipment to trade in for drugs—everything leads back to drug abuse."

"Obviously, the demand is there, so people will move in to fill the supply end of it, and that's where organized criminals—including outlaw motorcycle gangs—come in."

Bidniak is quick to point out that the Hell's Angels are just one part of a larger problem: organized crime. "Outlaw motorcycle gangs have had a lot of public exposure, mostly because they themselves like to be very public; they wear their team jackets in open view. So everyone seems to be focusing on the Hell's Angels—which is

fine, they're a force to be reckoned with. But police agencies are looking into all organized criminals; they're all interrelated one way or another.

"There are just so many pieces to a pie. They [biker gangs] are not foolish enough to think they can take the whole pie, but they're certainly going to try to take the majority of it. That's where problems arise, when they fight over turf—whether it's amongst themselves, like the Rock Machine and Hell's Angels apparently do in Quebec, or with other [organized crime] groups."

gangs

• PART ONE •

The Reapers become the Angels

The Hell's Angels moved into Alberta last July, when 23 members of an established Alberta biker gang known as the Grim Reapers were made charter members in a ceremony known as a "Patchover." This is how the Hell's Angels have traditionally moved into new territories—by taking over established gangs. (Their first Canadian chapter was a Quebec gang called the Popeyes.)

Almost immediately thereafter, another biker gang, the Rebels, were made "Prospects" (akin to fraternity pledges) of the Hell's Angels, setting the stage for future cooperation between them and their ex-rival Grim Reapers.

In other provinces and states, these takeovers happened with little reaction from the police; law enforcement only became involved once serious crimes were alleged.

But Alberta police services have learned from others' mistakes: even before the takeovers, they had a provincial strategy in place—to coordinate their efforts in order to prevent the growth of organized crime before it got out of control.

"The major police agencies in the province are working together: this is a new approach," says Bidniak. "Criminals have no boundaries, geographical or otherwise; traditionally, police operate in their own jurisdiction and rarely go outside. We've changed our thinking in that regard—the criminals are mobile, and we have to adopt the same attitude."

Small-town chaos

The history of the Hell's Angels is sprinkled with chaos whenever they get together en masse—such as a patchover of a new gang like the Grim Reapers. Alberta police services wanted to avoid a situation such as the one that occurred in Steamboat Springs, Col., in August 1996, when Hell's Angels descended on the small resort town for a convention.

"They rode roughshod over Steamboat Springs," says Bidniak. "Local police were totally unprepared for what occurred—they didn't have a strategy to follow, basically. There were many assaults that were never reported to police because people were afraid. There was a double shooting

in a hotel—police were not allowed in to investigate because the bikers literally formed a human chain and would not let them pass. It took several hours for police to negotiate their way into the hotel; by the time they got in there, all the evidence was destroyed, including cutting out drywall where the bullet holes went in."

So when Hell's Angels from Quebec, B.C. and the United States came to Red Deer in July, 180 Alberta police officers were ready for them, handing out more than 200 tickets for improper helmets, riding in pairs, riding too close and speeding.

"Incidents in recent history have proved to police that you need adequate numbers in order to keep [bikers] from taking over," says Bidniak. "Our first priority is the well-being of the citizens in our care; protection of life and property is first and foremost. So in order to do that with this type of group, you need to have adequate resources. And the only way we were able to accomplish that was by having Calgary, Edmonton, RCMP, Medicine Hat and Lethbridge police services work together."

"The result was very positive: no one was hurt, and the bikers were basically paralyzed from moving. They moved from the clubhouse back to their hotels a couple of times and that was it, because they couldn't go anywhere and couldn't do anything without constant scrutiny by police."

"Some people think [the police reaction] was overkill," says Bidniak. "They think, 'Big deal, a bunch of police were there and they issued a bunch of tickets—so?' But what was never properly expressed to the public through the media—although we tried, but somehow the message didn't get out—is that we take our cue from the bikers' past behavior."

"Some people said, 'What are the police doing here? Nothing's happening.' Well, that's the point, that's why we were there to make sure nothing happened. And if you lived in Steamboat Springs or anywhere else that's experienced a takeover of the town by these people, you would be thankful that police were there rather than questioning our presence."

Drugs, guns and serpents

The provincial response to outlaw motorcycle gangs didn't end with a few traffic tickets. On Oct. 31, 1997, the RCMP and Edmonton Police Service concluded a joint 10-month investigation with simultaneous raids on 41 sites in Edmonton, eight other Alberta cities and Saskatoon, Sask. They arrested 10 people, six of whom were full-fledged members of the Rebels, including their president, Larry Smart. In the weeks following, two other gang members turned themselves in and another was arrested in late November.

A total of 59 charges were

levied against those arrested, from drug possession and trafficking charges to charges of participating in a criminal organization to various firearms charges—and even one charge of contravening the Fish and Wildlife Act by possessing three venomous rattlesnakes.

Under new federal legislation, the joint police simultaneously launched a "proceeds of crime" investigation, in which \$795,000 worth of goods were seized including a home, 10 cars (among them a Porsche Carrera and two Lamborghinis) and \$174,000 worth of jewelry.

Bidniak refused to speculate on how big a setback this raid was to the Hell's Angels' plans. "Our objective was to dismantle the Rebels organization in Edmonton; whether or not we've done that remains to be seen. The people arrested are before the courts right now. The complicating factor is whether they will remain Rebels or will be absorbed by the Hell's Angels."

Criminals "Like cancer"

"In the past, police agencies—as tough as it might be for them to admit—took smaller clubs for granted," says Bidniak. "They also took for granted the power of a group like the Hell's Angels to absorb and control other groups. The realization has come to many police agencies that it's never too late to try and impede the activities of any organized crime group—and now the time is ripe for a group like [The Hell's Angels], which is attempting to take over the country."

"Organized criminals truly are a poison that spreads through our community like cancer. They already will have ravaged a community before people realize what's happened. It's like the person who goes into hospital because they're not feeling well, and they do the operation and find out that their entire body is overtaken by cancer. That's how subversive they are; we don't realize what's going on until the situation is very ugly."

"And that's what police are trying to prevent; it's almost like saying we're putting our finger in the dike; you have to stop it somewhere; maybe five or 10 years ago we dropped the ball in eradicating these types of groups, but we can't throw up our hands now. We took for granted that these guys would be just a nuisance in our community, hurting each other once in a while. Clearly that's not the case."

"To some Hell's Angels are a mere cultural curiosity," says Bidniak. "To others, they're their worst nightmare."

A nightmare from which, according to Alberta police, the public has to be awoken—before it starts.

David Gobeil Taylor's coverage of police response to outlaw motorcycle gangs in Alberta will continue next week.

VUE news



by Steven Sandor

A look back at the week that was...

Ralph realizes he can't win Canada

The day after soon-to-be-ex federal Tory leader Jean Charest announced he was stepping down to take a shot at the Quebec Liberal leadership post, Premier Ralph Klein announced that he would not seek a shot at the federal Tory leadership and a chance at the Prime Minister's chair.

"And I believe the place where I can make the most difference is here, as Premier of Alberta," Klein said. "If Jean Charest—when Jean Charest—becomes Premier of Quebec, just think of the strong alliance Alberta and Quebec will be able to forge. It will be an alliance that will help knit this country together. It will be an alliance that will work with all of the provinces in Canada in persuading the federal government to make the changes it must make to keep this country united."

"So, for those three reasons—because I love my family, I love my province and I love my country—I have decided to stay here and continue working as hard as I possibly can on behalf of the people of Alberta and for a strong Alberta within a united Canada. There is a fire in my belly. And that fire burns in Alberta."

Those are brave words—but in reality are just a lot of window dressing.

Klein knows what the Rest of Canada knows, what the Reform Party knows and what the federal Tories know—that The Tampa Bay Lightning have a better chance of capturing the Stanley Cup than Klein has leading the Tories to a majority in Parliament.

Klein is seen as a right-wing maverick in the ROC. Right-wing mavericks have a tendency to make Quebec voters nervous. And it's more likely that the Heaven's Gate followers will be resurrected than a Quebecer would vote for a federal party leader who didn't speak French. Sure, there are Quebecers who would love to see Klein take on the Tory helm. Those people are separatists.

To win Canada, you must win Quebec. Unlike Ontario's traditional battles between the small "L" and small "C" camps (except in the last two elections, when the province voted overwhelmingly Liberal) Quebec tends to vote as a bloc. And its 75 seats (about 25 per cent of the national total) go a long way to electing a government. Quebec handed Brian Mulroney two straight majority governments. It also helped send the federal Tory party into the abyss when Kim Campbell ran for the PMO.

Unless Klein softened his beliefs and became a good franco-phone, he'll never come close to wearing the rose on his lapel. He won't even get close to Stornoway. And, at his age, his chances of getting his French past the stage of Broadbent-ese are slim. Why not stick with an electorate who you know will hand you another majority government when the next election writ is dropped?



With a little help for their Vriend

By Thursday (today), the Supreme Court is expected to make a ruling in the case of Delwin Vriend, who was fired from his teaching job at King's College because he is gay.

If the Court rules in Vriend's favor, gay rights groups are already bracing for the worst. The Tories have intimated that they would invoke the notwithstanding clause against the Constitution, which would make any ruling meaningless in Alberta's Legislature. The New Democrats are fuming over a four-man Cabinet Committee which has been set to review the case. Both Justice Minister Jon Havelock and Stockwell Day, both right-wing loose cannons, have been appointed to the Committee. Havelock has been quoted in *Alberta Report* stating that he feels it is appropriate for politicians to usurp the will of the courts if they feel the rulings of judges don't reflect the will of the people.

"Notwithstanding Man rides again," said ND leader Pam Barrett of Havelock. "And this time he has his trusty sidekick, Anti-Gay Day."

"This Committee blatantly stacks the deck against human rights. Half the Committee are publicly on the record advocating the use of the notwithstanding clause against the Vriend decision."

The New Democrats will be supporting a rally scheduled for 5 p.m. Thursday at the Legislature. They ask that any people who are "concerned" about being identified as being gay or gay-positive wear a disguise. After the rally, a party will be had at the Howard Johnson Pla-

za Hotel (10010-104 St.).

Healthcare makes headlines

Edmonton hospitals had to deal with picketers outside their doors for the second time in two weeks when auxiliary nurses in the Capital Health Authority (which includes hospitals in Edmonton and St. Albert) staged a wildcat walkout Tuesday.

The nurses have been working without a contract for one year. They claim they make up to \$10 less per hour than registered nurses. Even though the Alberta Labour Relations Board warned that a strike would be illegal, the nurses walked anyway.

Both sitting New Democrat MLAs, Pam Barrett and Raj Pannu, picketed with the nurses.

"The men and women working as nurses took a significant pay cut to help the government balance the budget," said Barrett. "They have the right to share in some of the benefits of Alberta's current prosperity."

Two weeks ago, support workers went on strike for six hours before a deal was reached with the CHA.

But labor stoppages are not the only healthcare issues making the news. The New Democrats and Liberals are up in arms over Bill 37. They feel the new bill will give the Minister of Health the right to approve for-profit hospitals in the province.

"Before today, there was no way to set up a private, for-profit hospital in Alberta. It couldn't happen," said Barrett. "This Bill allows the Minister, with the stroke of a pen,

to allow private hospitals like Health Resource Group in Calgary to set up shop.

"Now, HRG and others can set up private hospitals and milk the public system at the same time. This is exactly the model Britain used to dismantle universal health care."

The furor comes over the Bill's use of language. In it, the Minister can OK "Approved Treatment Facilities." The open-ended wording has the Opposition believing the term is just another way of saying "hospital."

HRG currently has an out-patient service based in Calgary's Grace Hospital and was recently denied the chance to become an in-patient clinic.

Riot at FLB gig

Edmonton alt-rock band Feeding Like Butterflies had to cancel a recent Calgary gig when the crowd got out of hand before the band stepped on the stage to promote its new album.

According to a statement issued by the band's management, the band had to make a "Last-minute venue change" at Cowtown's Mount Royal College and 200 of the 250 people who showed up were told they had to leave. A brawl broke out inside the club and police were called. But the fight continued outside the club and the police were dragged into the melee. Finally, the police shut down the show.

It's the second time a show has been shut down by the Calgary Police in the last two months. The New Meanies had the plug pulled on their Cowtown gig after the cops received complaints about noise and overcrowding in the bar the band was playing.

VUE POINT

by LESLEY PRIMEAU

Gay-bashing Tories spend away

WELL, hasn't this been an exciting spring? We have the provincial government attempting to circumvent democracy and justice by invoking the notwithstanding clause to spare the already-disenfranchised, not to mention saving the government a can full of dollars. Then we have the provincial government ante up some extra bucks for private schools. Then the Premier did the soft-shoe shuffle as he played hide and seek with the federal Tory leadership. Would he run? Maybe yes, now a no, but is it an emphatic no? He only really speaks one of the national languages, is not that fond of time-consuming democracy and I really believe he might feel this is a battle for a younger, hungrier type.

And now, just when you thought it was safe to come out of the closet, Run, run I say, run for your life! OK, so maybe I'm a little premature. It is possible, after all: the government might see the error of its ways and include the gay community within the scope of human rights. I can picture them all now, hunkered down, trying to figure out how to invoke notwithstanding again, but this time with success. So I have a plan of attack for them. First, just tell "Normal" Albertans that gays don't need inclusion because they're already covered if they get sick or disabled. Second, remind "Normal" Albertans that gays really don't need protection because for the most part they have better jobs and more money than most because they're better educated. Third, remind "Normal" Albertans that giving rights or protection to gays is an affront to families. Fourth, remind "Normal" Albertans we could eradicate the whole group if we just stop them from breeding. I only add this because it was a suggestion by a dear little ole lady who really believed it was possible.

How much will it cost?

Of course, there's nothing to suggest the government can't come up with its own plan of attack. I'm sure the best legal brains of the province are scouring the books as we speak. Don't you wonder just how much of our taxes have been diverted to the anti-gay campaign instead of going to education, social services, kids and healthcare? Certainly, I would prefer the government concentrate on the needs of the province's citizens, but if denying a group its Constitutional rights is important to this band of Klein cronies, then so be it.

Now here's the twist for the mighty Klein comrades: come clean and tell us the truth. Exactly what are you afraid of? Tell us why you really want to expel the gay community to the land of leperdom. Have they done something to frighten you?

It's not a big deal, but you might sleep better if you just get it off your chest. People respond well to the truth. Some will support you no doubt. The rest will likely see you for the bigots you are.

Lesley Primeau may be heard week-nights from 6-9 p.m. on 630 CHED.

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(The Globe and Mail)

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Manson's story concerns a young man whose project, however attached to hard-won beliefs regarding personal freedom, flew out of hand. It is by turns moving, funny, boring, appalling, disturbing, it is absolutely suffused with the Manson sensibility - any time someone might conceivably gob, vomit, undress, do drugs or have sex, he or she does."

(Rolling Stone)

Cloudsplitter

by Russell Banks

"One of the great strengths of *Cloudsplitter* is the recognition that public acts are often rooted in private life. John Brown was the driven advocate for a second American Revolution designed to win blacks full and equal citizenship in the republic. All of the public acts that made John Brown one of the most admired and hated men of his day are covered in Bank's book."

(The Globe and Mail)

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Guy Vanderhaeghe (McClelland & Stewart)
- 5) Wizard and Glass
Stephen King (Penguin)

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Honoré Waters (McClelland & Stewart)
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Tom Rantz (Pocket)

BESTSELLER information
compiled by

SMITHBOOKS

Edmonton Centre

Bestseller searches for a *Miracle Cure*

Palmer's latest thriller has autobiographical bent

By DARREN BOISVERT

Miracle Cure is the ninth book by former ER doctor Michael Palmer. In it, he continues writing about what he knows, informing the readers what it is like to be part of the drama in a big-city hospital. It is the newest addition in the hot-selling genre of medical thrillers.

Ten years ago, when *Chicago Hope* and *ER* weren't on TV, novelist Robin Cook started the trend of medical thrillers with his novel *Coma*. It was a huge hit and fed upon the rising interest in medical situations and in discovering that doctors were people, too. Cook is still the prime name in the medical-thriller genre, but close behind is that of his old medical-school friend Michael Palmer.

Together, the two of them are dominating the bestseller lists in the United States and here in Canada. Palmer explained why there is all this sustained attraction to the genre.

"When people go to the doctor's office, they feel helpless. The more that people understand about medicine and treatments, the better they feel about themselves. That is the attraction. Medicine has recently become demystified enough that people can step back and appreciate the drama involved."

Made-for-movies success

The drama of his books have even been translated to the big screen. Palmer's fourth book,

Extreme Measures, was made into a movie starring Gene Hackman and Hugh Grant. Its success at the box office has added to the confidence Palmer feels about his writing.

"I had tremendous confidence in the ER. I got confident enough in my abilities that I felt I could handle anything that would occur. In writing, I have no confidence. That is why I still do it. Medicine got to a point where I leveled out. Writing, for me, is still a progression."

His new novel, *Miracle Cure*, follows the trials of Dr. Brian Holbrook. Holbrook, who is mirrored on the real-life experiences of Palmer, tries to reconstruct his life after losing his medical licence after prescribing painkillers to himself. Recovered from his addiction, he receives a lucky break, getting a new job with the Boston Heart Institute. He finds himself embroiled in the politics of Vascelar, a new miracle drug for heart disease that is being fast-tracked for FDA approval. Finding out more than he should about the true nature of the drug puts his entire future and life at risk.

The main character in the novel raises the level of the book to a better level. There is a truthfulness and honesty about the character that is impossible to make up. The reason for this verisimilitude comes from Palmer's own experience.

"In 1979, I crashed personally. I hurt my knee playing football and it all started from there. I started prescribing painkillers for myself. The character of Holbrook is me," said Palmer. "I am writing about someone that I know."

For all those addicted to the TV medical dramas, this novel will not disappoint. Its accuracy and honesty make for an enjoyable escapist read.

thrillers

PREVIEW

Michael Palmer •
Miracle Cure •
Bantam • 399 pp. •
\$32.95

NEW YORK TIMES BESTSELLING AUTHOR OF CRITICAL JUDGMENT

MICHAEL PALMER

MIRACLE CURE

WIN!

WE HAVE a copy of Michael Palmer's *Miracle Cure* to give away. In the spirit of medical thrillers, we have a question to ask about a famous TV and movie doctor. In the movie version of *The Fugitive*, Dr. Richard Kimball was a heart surgeon. In the original '60s TV series, what kind of medical practitioner was Kimball? We'll draw the winner from one of the correct answers we receive. Please send answers to Palmer, c/o Vue, 307, 10080-Jasper Ave. Edmonton, AB, T5J 1V9. Or fax the answers to 426-2889. If neither is good for you, try e-mailing us at office@vue.ab.ca.

Magazine offers homeless a second chance

Our Voice vendors have to sell by the book

By DAVID DICENZO

Have you ever had that feeling of disgust when seeing people on the street selling "That magazine?"

Answering "Yes" means you have likely done two things; passed judgment on someone and failed to recognize the importance of their work. Selling *Our Voice* is indeed a job for vendors throughout Edmonton and Calgary who, for various reasons, find themselves in need of an opportunity. The magazine, celebrating its fourth anniversary Apr. 1, has become a valuable tool in assisting some of the more unfortunate members of our society. *Our Voice* not only provides these people with an income, it communicates the issues they face on a daily basis.

"What we try to do is put faces behind the stories," said distribution manager Michael Walters. "The goal is to be very insightful and make sure there is a strong people connection. We want to show how and why these people are affected."

Keep it fresh

One of the challenges Walters and the magazine staff faces is struggling with redundancy in each monthly issue. He said pieces on alienation, health problems and unemployment become fixtures in *Our Voice*, but the reality is these stories still exist and need to be told. The staff does not judge the individuals and refrains from applying the stereotypical labels past generations have attached to the underprivileged.

"We try and demonstrate that you deserve respect no matter what," said Walters. While the magazine documents the lives of marginalized people, it also

gives them the economic opportunity to get themselves back on their feet.

Walters said that anyone who approaches the office is allowed to sell *Our Voice*. The basic criteria is to have \$3.50 and the staff will match that by providing credit. Vendors purchase the issues for a maximum of 60 cents apiece and then sell them on city streets for donations. The opportunity has given many Albertans a strong sense of purpose and responsibility.

"I've enjoyed selling the magazine," said "Dolly," a vendor in Edmonton. "It's allowed me to become more comfortable when I deal with people. It helps me take care of my family and myself."

Follow the rules

Though the publication is available to anyone wanting to sell it, there is a code of conduct the individuals must adhere to. Walters said the vendors have to be

sober, courteous and must sell in authorized locations. Like any business, there are people who present problems, but most of the magazine's representatives are enthusiastic about the process.

"The vendors put up with a lot," Walters said. "They subject themselves to the public and that takes a certain amount of strength."

The publication was originally known as *Spare Change* and began in Vancouver five years ago. In April of 1994, Edmonton and Calgary produced their own issues and two years later the magazine changed its name to *Our Voice*.

Walters is pleased to celebrate the fourth anniversary, yet the continued existence of the publication means there are still people who have been pushed out of society.

The ultimate goal of *Our Voice* is to go bankrupt because it wouldn't be necessary any longer," said Walters.

Cameron sinks train-wreck idea

Columnist shows us how to write a Hollywood movie

By JARON SUMMERS

Besides writing a hilarious humor column about wooden penises in Saskatchewan and blind deer hunters in Alberta, I also teach Film Making 101.

A couple of years ago, a director asked me if I had any ideas for a movie, so I spun him a story set on the prairies.

It went like this: Once upon a time there was a handsome and dashing guy. He fell in love with a beautiful girl who was so stunning she caused men to walk into walls.

The young man (who we'll call Ralph Klein) gave the girl (we'll call her Colleen) a dazzling engagement ring. (I made up these names, they have nothing to do with any living persons).

Ralph and Colleen got on a train and journeyed across Canada to set up house on the other side of this great land.

The train had sleeping rooms, but even though Ralph begged Colleen to share his compartment with him so he could read her romantic passages from the Alberta Legislative Code, Colleen said "No way."

On the first night, Premier (whoops, strike that title) Ralph Klein came knocking on Colleen's door but she wouldn't let him in.

She had high morals. She had

men falling at her feet. She had a rather excellent figure and future. For these reasons, Colleen decided to throw herself under the wheels of the fast-moving train and end her life.

She galloped to the caboose and was about to leap off into the night when Preston Manning (another name I made up) grabbed her and saved her life.

humor

You saved my life, I'll strip for you

Colleen was so delighted that she took Preston back to her private room and removed all her clothes to show him how high her cheekbones were. He had a Polaroid camera and he took some sexy pictures of her without a stitch of clothing on. Later they found an old boat (on the train) and the two of them snuck aboard and steamed up all the glass instruments.

Meanwhile, Ralph was getting listless in his cabin, so he thought he'd go check on his fiancée, who he loved with all his heart. She was not there but the snapshots were.

Ralph realized the woman who claimed to be saving herself for him was steaming glass with Preston on another part of the train.

Then there was an avalanche. The tracks were blocked and the train was going to crash for sure.

The engineer threw all the women and children off the train.

Some of the men pretended to be women so they could be thrown off the train before it crashed.

Colleen stayed on the train with Preston and it slammed into the snow.

Colleen was cold, but OK. Preston and everyone else died. All

the glass was broken so there was nothing left to steam. Other trains came to rescue Colleen.

Turn those tracks into ocean

It was a bittersweet love story because the two young lovers were separated by death and would not be able to steam glass with each other any more.

The director said he liked a lot of things about my story but he felt that the characters were weak. "Basically, what you have is a spoiled and suicidal girl who cheats on her fiancé. Who would want to see that?"

"Trust me," I said. "Work with it."

The director made the train into a boat. And the avalanche into an iceberg. He also decided to have Colleen and Preston steam glass in a car that was on the boat that was unsinkable but turned out not to be. And he changed everyone's names. He gave Preston a sketch pad instead of a Polaroid camera.

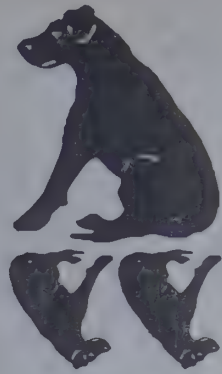
Believe it or not, the director got the movie made.

Now young women, with high moral values all over the world, see the movie and fall in love with Preston, or at least the guy who plays him.

The women dream of almost committing suicide and being rescued by Preston in the nick of time so they can "steam glass" behind their fiancées' backs and participate in a near-death experience.

It's a pretty successful film, even though it cost more to shoot on water than on tracks.

And that, gentle reader, is how movies get made. At least in my classes.



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SWF looking for Dr. Zachary Smith

Lost In Space's Smith the perfect man?

By AMY HOUGH

I am absolutely dying to see the new *Lost In Space* movie. The big question on my mind is: will Gary Oldman aptly portray the most hunkulicious villain of all time, Dr. Zachary Smith?

I wasn't yet born when the series first aired in 1965, but it is all for the best that I tuned into the series in my adult life. If I would have watched it as a child I probably wouldn't have been able to appreciate the character of Dr. Smith (played by the great thespian Jonathan Harris) as being the true prototype of the perfect man. I don't know what it is, but a man who can squeal like a schoolgirl gets me every time.

They say the thing a woman most desires in a man is a sense of humor. How true. Dr. Smith has made me laugh longer and more heartily than any of my old paramours. Now sure there are some bubble-headed boobies out there who may criticize Smith's scrawny torso, bulbous nose and mushy girly-butt, but I see beyond his physical stature—I see his potential as the perfect boyfriend.

That's the way to treat a lady

Like myself, Dr. Smith enjoys the finer things in life. He would never ask me to go backpacking in the wilds where neither a toilet nor efficient room service could be found. Recall the episode in which Smith is kicked out of camp because he is taking a shower

when the water supply is dangerously low: my man was much maligned. I understand

him completely—he who wants to live if you're dirty? No, if Smith took me on vacation we would stay in the best hotels, eat the finest foods and drink the best champagne. The good doctor is also quite aware that diamonds can also be a man's best friend when used correctly. Adorn me in diamonds, Smith!

Another comely attribute Dr. Smith has is his use of rather old-fashioned words and phrases. His flowery prose is as if it comes straight from the lips of a *Regency Romance* hero. Ahh, be still my beating heart, but a man with an extensive vocabulary surely sets my heart aflutter.

Honesty is overrated

Now, the most appealing attribute my man Smith does possess is his utter disingenuousness. Why would insincerity be a favorable trait, you may ask? Well,

all Smith does is sneak and connive, and if you are aware of this fact, then you will be forever aware of Smith's motivations. A man like Smith is not hard to understand. He is a hedonist, pure and simple. Unlike complex men who are motivated by things beyond their immediate greed, my man Smith would never be unfathomable. And besides, Smith is a very bad liar. Even the various aliens could smell his rapscallion ways right off. The only people who could not see through Dr. Smith's facade were the Robinsons—and they were too trusting and too gullible by far, the suckers deserved to be tricked.

Alas, the sad truth is Smith is a fictional character and he sets an almost unattainable standard (Oh, the pain, the pain!). But I am a patient woman and I know someday my Smith will come.

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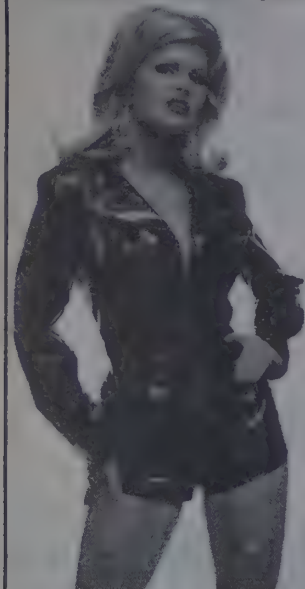
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The (well-dressed) man is back in town

Stanley Carroll comes back with full spring collection

By AMY HOUGH

After a brief hiatus from the fashion world, Stanley Carroll is back with a vengeance. The local designer has decided to, once more, dive headlong into the fashion fray and present Edmonton with a full men's and women's spring collection for '98.

When Carroll decided to take a break from designing, the Edmonton fashion community certainly felt the void. Carroll's designs are like no others in Edmonton. Especially in the area of menswear, he has no parallel that can match his character-driven and uniquely detailed clothing. Even though Carroll's womenswear line doesn't seem to get as much attention as his menswear, Carroll doesn't see this as a problem.

"In terms of people talking about it," says Carroll, "they do talk about the menswear more because I think the way we treat our menswear is different. And the fact there isn't really—I don't want to slag anybody but—there's not an awful lot of really exciting men's designs out there."

Carroll has never been the kind of designer that jumps on the *Vogue* bandwagon. Instead, he chooses to go more by instinct than what trends dictate.

"I don't think I've ever really done fashion-victim clothes. [My clothes are] really for people who are very comfortable in their own skin. They don't turn to me to tell them what to wear. I give them options. The only advantage I have over them is I think about clothes 24 hours a day."

Pastel me not

Although fashion mags are rife with pastels this season, you won't see them in Carroll's collection.

"It is one of those things I looked

at and it just didn't work for me," states Carroll matter-of-factly. "I was so busy with shapes and the feel and hang of the clothes... I just never got my brain around wanting to deal with color too much. I tried it and every time I did I almost walked away from it..."

"In terms of the color and fabric story, [this collection has] lots and lots of textures. In terms of colors, certainly muted. Lots of beiges, greys, whites, off-whites, very earthy kind of tones."

The term "earthy" is apt to scare many a fashion aficionado. To me, earthy colors are meant to go with earthy fabrics like linen and cotton. And when I think of linen and cotton, I think of having to stand for an entire evening so my clothes won't wrinkle in a bedraggled, prune-like fashion. Although Carroll does use a lot of linens, cottons and knits in his new collection, he is a designer with a conscience. Carroll knows fabrics like linen wrinkle so he uses it to his advantage.

"As a matter of fact, the linens we show, we hardly press the bloody things," muses Carroll. "The linen story we want to tell, I want it to look like it has been worn rather than to fool the customer into thinking you have something beautiful here—you know—but you sit in your car for half an hour and you look like something [different] than when you left the house."

Long and lean

As for the silhouette of his clothes, Carroll is leaning towards a longer, less-fitted shape in his come-back

"The dresses are almost all long... Anywhere from mid-calf to the ankle. I think if you cut things that way it makes it more comfortable. It makes it, in a way, a lot more sexy. There's only so much you can



Photo: Richard Siemens. Make-up: James Kershaw. Model: Scott

do with a micro-mini skirt. These are clothes I really want people to live with. What I wanted to do more than anything else is try to approach it on a really modern level. I'm trying to not pay attention to what happened in the past but look ahead instead. For me, right now, long just felt more modern."

Carroll will be presenting his spring collection this Monday and he is quite excited about the show that has been three months in the making.

"What makes this, from my perspective, sort of interesting is this my first full collection back. I've nibbled at a few things, tested the waters, made some preparations, that kind of stuff but this is definitely my first full collection back as a full-time designer... I really wanted to do a line that was as close to giving people a sense as to what a real fashion show is like—where things are cut specifically for that show... Collections are like stories and we've built a whole book. It has a beginning, an end and a middle."

Well this story already has a happy ending. Carroll is back doing what he does best, designing beautiful clothes.

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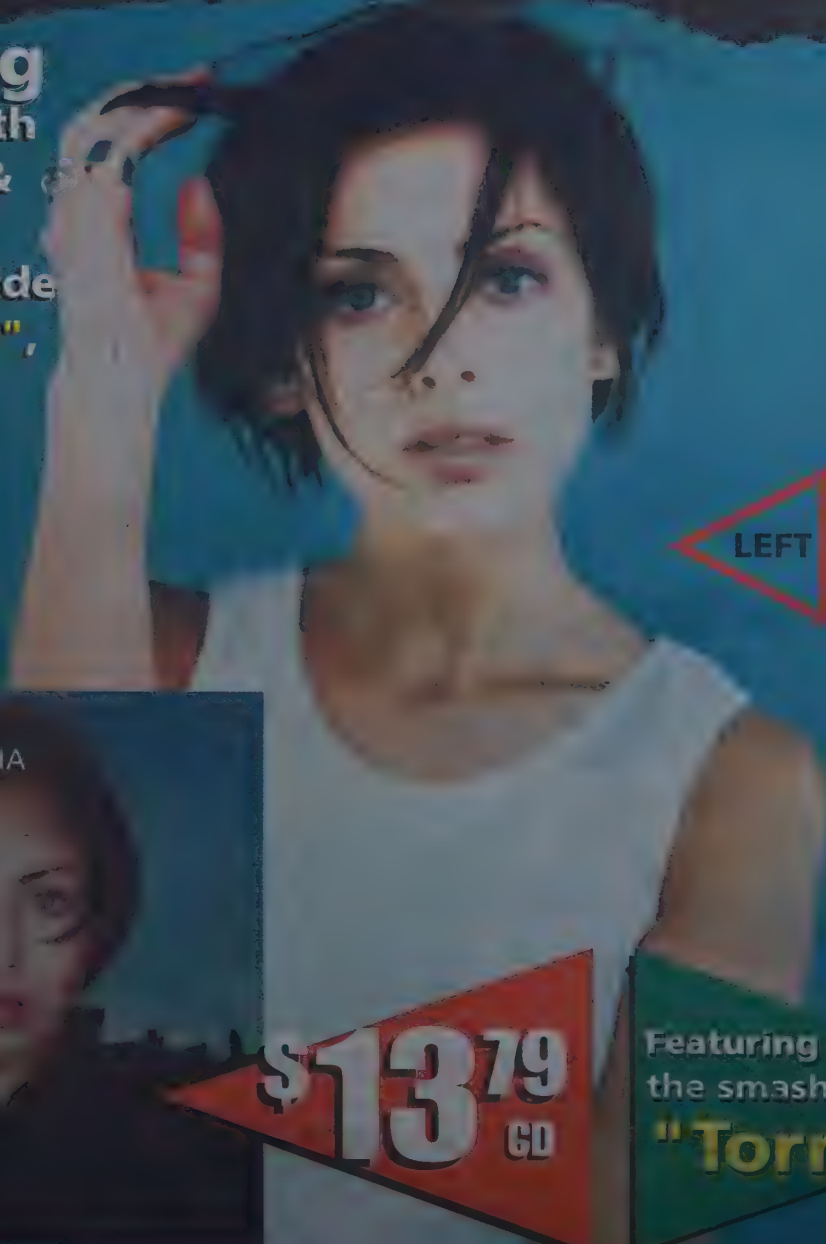
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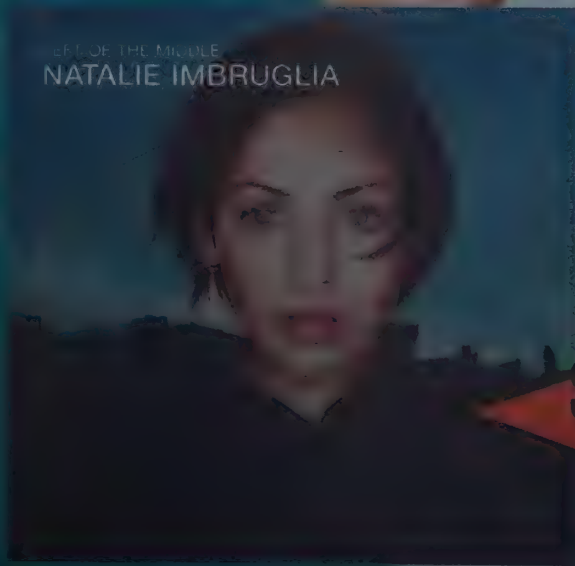
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Matt Drudge — king of the scandal sheet

High-school dropout turns out to be Clinton's worst nightmare

By STEVEN SANDOR

It's maybe the most controversial website on the Internet—and it has nothing to do with kiddie porn or credit-card security.

It's *The Drudge Report*, a scandal sheet compiled by Matt Drudge, a high-school dropout. Drudge's daily tirades against the sexual mores of America's politicians have set many hearts a-fluttering on the Beltway.

The Drudge Report may just be the most-read site by journalists on a daily basis. After all, it was Drudge who broke the Bill Clinton/Monica Lewinsky scandal

and he was also the first to finger Kathleen Willey as the woman who came to the Oval Office to allegedly ask for a favor—and received a hell of a lot more. Drudge has trivialized the state of Washington to nothing more than the plot of an Evelyn Waugh novel.

Drudge is the perfect example of the power of the Internet. Obviously, neither the Democrat or Republican parties will talk to him (officially). He doesn't have access to top-ranking senators. Yet, he can break scandals before dailies like the *Washington Post* and the *New York Times* even know something's amiss.

Drudge scours the Internet for tidbits of information. He receives anonymous e-mails and prints them as gospel. Even disgruntled Washington jour-

nalists help him out, sending him info they know will never be fit for them to print unless Drudge publishes it first.

Lawsuits will set precedent

A series of legal actions have been started against Drudge by a United States senator who was fingered for having an affair with his assistant. Other lawsuits have followed. The cases will be heard while journalists from around the world hold their collective breath. If Drudge is exonerated, then the precedent will be set—libel laws do not apply in the same fashion to cyberspace as they do the print and broadcast media. Do other Websites count as primary sources? Is Drudge's method of dredging up anonymous Web sources legitimate?

I was a little disappointed when I first visited Drudge's Website. I was expecting to read about the size of Clinton's—a hem—legislative power. Instead, I was greeted by a site which looked shockingly legitimate. The first window offers a series of links to newspapers around the world. And when I got to Drudge's daily tirade, his column was a breast-beating, self-serving piece on how he was the first one gutsy enough to implicate Willey in the Clinton scandal.

Drudge has been featured on more news programs than I care to mention and he's always cited by *Politically Incorrect*'s Bill Maher. Drudge's scandal sheet may be the most popular one on the planet (or at least the United States), but I wonder: can it be a scandal if the public isn't shocked by it? Judging by Clinton's approval rating after Jennifer Flowers, Paula Jones, Lewinsky and Willey, it's obvious Americans no longer really care where their President is sowing his oats.

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The Drudge Report •
<www.drudgereport.com>

As the Worms turn

By RICHARD PETERSON

MICROPROSE took a good game (*Worms*) and made it better:

Worms II rocks! The game can be enjoyed by one to 18 players—and while you'll find a solo game fun, this game truly shines as a multi-player experience.

The premise of *Worms II* is simple—make sure at least one member of your team is the last left alive on the battlefield—but the concept is brilliant. Your team is made up of worms. Yup, you read correctly: worms. And these bad boys have a selection of weaponry that has to be seen to be believed: holy hand grenades, flying sheep, old ladies and other wild, weird and wacky lethal toys.

Graphically, you'll find *Worms II* to be big, bright, colorful and cartoony in nature. There are many different bat-

tlefields and several different motifs. The style of each battlefield changes to match whatever motif is chosen, which means the terrain and the objects on it match the theme. So even if you replay the same battlefield, it can look totally different.

The gameplay is both highly addictive and enjoyable. Plus, to keep things interesting and challenging, there are plenty of options to mess around with. One of my favorite being the Speech Bank, where you can change your worms' battle cries by selecting a new accent/speech pattern. The addictive gameplay and plethora of options put the replay value of *Worms II* off the charts. You can expect many a wormathon if you add this game to your collection.

This game is worth a look. If you'd like to know more, check it out at <www.worms2.com>

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The Drillers are about to get Attack-ed

By STEVEN SANDOR

After coming through in a clutch Friday with an 18-7 win in Montreal that guaranteed them the final playoff spot in the NPSL's National Conference, the Drillers were dealt a major blow Sunday in the season finale—a game which meant nothing to the Drillers or the Cincinnati Silverbacks.

In the fourth quarter of a 12-11 Drillers win, forward Todd Rattee fell awkwardly when the turf (which was hurriedly laid down after an Oilers practice in the afternoon) came up from underneath his feet. When Rattee

raised his leg in pain, the ankle was turned so badly that the foot was pointing outwards. Rattee's left fibula was broken, his ankle dislocated and he suffered muscle damage. He'll be out for at least three months. Rattee may have been the Drillers' best player, game in, game out this season. His offensive game

had come along in the second half of the season, and he's easily the team's best defender. He was fifth in the NPSL with a whopping 73 blocks. Rattee was the second Driller to be seriously injured this season. Forward Lloyd Barker had his career cut short after he required neck fu-

sion surgery (part of his hip bone was removed and fused onto his neck) to repair dislocated vertebrae. He suffered the injury in Cincinnati, when he was hit in the process of trying to nail a bicycle kick.

Goaltending battle

The Drillers will face the defending NPSL champs Kansas City Attack in the first round of the playoffs. The Attack, the higher seed, elected to host games two and three of the best two-out-of-three series. Game one will kick off this Thursday at the Coliseum. Game time is 7:05 p.m.

The series will be an interesting one. Neither Kansas City,

which started the season 0-7, or the Drillers have a 100-point scorer in the line up. Both teams have atrocious powerplays (the Drillers are last in the league). But both teams have spectacular goaltending. Drillers goalie Scott Hileman led the league with a measly 10.89 goals-against average; Attack keeper Scoop Stanic was fourth best with a 11.05 GAA. The Drillers are absolutely horrible after penalty calls. Not only is their powerplay the worst in the league, they are a woeful 11/46 on shoot-out attempts. In the NPSL, a 50 per cent success rate is considered poor. In a series where the goaltending promises to be excellent, special teams could be the deciding factor.



This week, Vue press-box fixtures John Turner and Steven Sandor turn their focus away from the NHL and onto the Bad Religion vs. The Odds' All-Stars charity game held Sunday night in front of a SRO crowd at Coronation Arena. After blowing a 3-1 lead in the third period, the Odds' prevailed 4-3 after a shootout. Wide Mouth Mason bassist Earl Pereira shone in net for the all-Canadian

Odds squad, while fellow band member Safwan Javed potted two goals. Bad Religion lead singer Greg Graffin netted two points for Team Bad Religion, which sported a cast of Hollywood-based ringers and members of SNFU.

Topic: The shootout

Steve: The game was tied at 3-3 at the end of regulation. The team captains (The All-Stars' Jerry Wong, who plays for a fine band called Damn the Diva, and Bad Religion's Greg Hetson) met at centre ice to discuss what to do next. After Hetson insisted on deciding a winner, it was determined the game would hinge on a shootout—Olympic style. The Odds' Craig Northey didn't like the method. "Either go to sudden death or end it in a tie. A shootout just isn't in the spirit of hockey," he said. Still, the All-Stars won it when Bad Religion's Jay Bentley (who considers Leaf Felix Potvin one of his closest friends) was beaten every time. John: It is interesting to note that Bentley is good friends with Potvin. During the shootout, it became very evident that Potvin taught Bentley how to play. He shoots. He scores. Shelf. Sounded just like when they score on the Leafs. But I agree with Northey: No true Canadian hockey fan wants to see a game decided in a shootout—because it isn't hockey! But Wong knew what all fans at the game knew—in a shootout, it would be no contest. The Odds' All-Stars had some real shooters on their team. After two shooters it was Odds 2, Bad Re-

ligion 0—game over.

Topic: It's in the blood

Steve: All-Stars goalie Earl Pereira (the game's third star) hadn't played in net since Grade 4—but he stoned the BR guys time after time. Later, at the post-game Sharkskin gig at the Sidetrack, Odd Doug Elliott admitted his team may not have deserved the trophy. Pereira saved the game. Pereira proved that hockey is in every Canadian's blood—as did fellow Wide Mouth Mason member Safwan Javed. Javed was more than a little slow of foot, but he crashed the net with authority and was rewarded with two

clutch goals and the first-star selection.

John: The All-Stars got off to a slow start but Pereira kept 'em in it early. But by the midway point of the first period, they started to dominate the game. That lasted until late in the third, when it looked like the All-Stars might walk away with the Great White Cup. Bentley did make one stellar save and got help from the post on another. That sparked some life into BR—and gave them the momentum to score two goals and tie the game. The Canadians (the All-Stars) understood the defensive game better than the American-dominated BR team. Again, it must be something in the blood. Javed understood the front of the net is a good place to score goals from—and that's where he parked himself.

Topic: Wow, it really meant something

Steve: What surprised me was the intensity of the game. Team BR forward Todd Hall—a Hollywood special effects guy who has worked

on films like *Beetlejuice*—and Odd Elliott nearly got into a scrap after a cross-checking incident. Down 3-1 in the third, Team BR started laying the body to the All-Stars. You should have heard the trash-talking at the post-concert party held Saturday night at the Likwid Lounge. Hall and Hetson got a little jawing in with members of the Odds. As well, Team BR's Russian ringer was spewing off something in his native tongue (where's Andrei Kovalenko when you need him?). Oiler Janne Niinimaa, a special guest at the bash (and a big fan of the punk rock), also got into it. Ex-Skinny Puppy guy and producer celebre Dave Ogilvie enjoyed the victory more than anyone else. "There are win-

ners and there are losers," he told his All-Stars mates in the dressing room after the game. "And the guys over there are the losers." John: What surprised me was the "California Pussy League"—as Northey called it—that Hall plays in. An 18-game season and if you get 70 minutes in penalties, you're out for the year. What's up with that? The other thing I couldn't understand was the punk-rock girls riding All-Star Shawn Ver-rault (Wide Mouth Mason) because he was wearing long pants. I guess these girls couldn't have been more than a couple of years old when Philly and Hartford wore Cooperalls. Anyways, it sure was entertaining and I was glad to see the Americans lose.

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• Friday (home)
Buffalo 1, Oil 0
Monday (home) Oil
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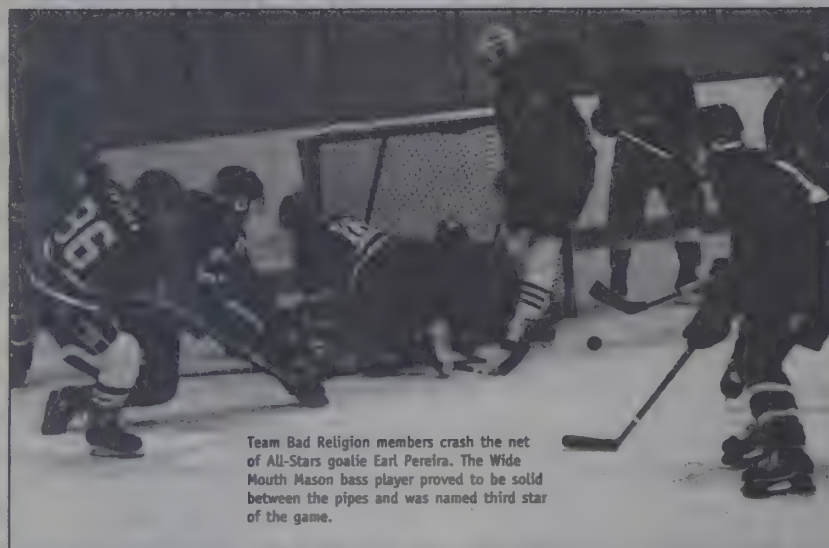
The stops Puck here

The Bad Religion concert Saturday night packed the Shaw Conference Centre. The next night, Team Bad Religion took on the Odds' All-Stars for the Great White Cup. What follows is a picture diary of what has to be Edmonton's event of the year (so far).

—PHOTOS BY KEN ILCISIN



Bad Religion greet the crowd of over 5,000 at the Shaw Conference Centre and the kids eat it up. The Edmonton show was the only North American date the band would play before heading to Europe.



Team Bad Religion members crash the net of All-Stars goalie Earl Pereira. The Wide Mouth Mason bass player proved to be solid between the pipes and was named third star of the game.



Promoter "Orange County" Keith Rubellak (third from right) poses with his longtime punk rock heroes, Bad Religion. The concert and game were part of Rubellak's university marketing project.



Bad Religion's Greg Hetson crosses the blue line with teammate Todd Hall. Hall was some ringer. He registered 54 points in 18 Los Angeles Men's League games.



Who says it's a pick-up game? Team BR's Todd Hall (left) and the Odds' Doug Elliott square off after a cross-checking incident.

MUSIC notes

By GARY MCGOWAN

Sharkskin is certainly a fine name for a band. Looking down the personnel roster, there's every chance that Sharkskin is a fine band, too. This Vancouver "supergroup" features three Odds (drummer **Pat Steward**, guitarist **Craig Northey** and bass player **Doug Elliott**) and keyboardist **Simon Kendall** of **Doug & the Slugs**. While their respective bands are on hiatus, these "three Odds and a Slug" have joined forces in order to make beautiful music together. You will have the chance to hear those sweet sounds go down this Thursday at the **Slide-track Café**. The first set rolls at 9:30 p.m. Thursday evening.

Combining Scottish bagpipes and African drums at first sounds like a badly mixed-up stage call at the Folk Fest. But just such a musical combo plate will be served at the **City Media Club** Friday night. **Uisce Scannais** works the traditional Celtic turf of Scottish and Irish music while **Wajjo** takes a set of bagpipes and combines them with traditional African drums. The result is not, as one wag put it, "Scotch on the Savanna," but an exciting blend of several strong musical traditions. **Uisce Scannais** and **Wajjo** were co-billed at this year's **First Night Festival** and were both so enamored with the results that they decided to try the combo again at their earliest convenience. Tickets are available in advance for \$8 (\$10 at the door) and the show starts at



Mephiskapheles ► Playing the Rev at the Strathcona Competition

9 p.m. Friday.

Edmonton will be treated to an appearance by one of the great bands of ska music's "Third wave" Saturday night. **Mephiskapheles** has journeyed all the way from its New York City home base for a show at the **Rev** this weekend. The eight-piece group have been headed to the ska stratosphere ever since their debut disc **God Bless Satan** was released in 1994. Rumors of Satanic worship aside (only if the devil likes to dance...), the buzz was fast and furious around **Mephiskapheles**. In the ensuing 18 months after the **Satan** disc was released, it crossed the United States (in the company of the **Buzzcocks**) and Europe. Last fall, the group released its second disc, **Maximum Perversion**, and those darned reviews were even better. Even the **New York Times** weighed in with the opinion that **Mephiskapheles** plays "Ska at its silliest and most bois-

terous." The band's horn section even got a nice nod from technogod **Moby**, who tapped trumpeter **Osho Endo**, alto saxophonist **Alexander McCabe** and trombonist **Greg Robinson** to add the brass to his version of the James Bond theme from the **Tomorrow Never Dies** movie soundtrack. Fresh from playing a post-Dinwoodie gig at Rebar for most of the **Mighty Mighty Bosstones**, Edmonton's own ska wunderkinds **Mad Bomber Society** will open Saturday's **Mephiskapheles** show at the **Rev**.

It's out of the garage and into **New City Likwid Lounge** for the **Von Zipper** on Saturday night. The Calgary band is basking in the glow of inking a recording deal with one of America's premiere garage music labels, **Estrus Records**. They'll be joined by **Handsome Devils** and the **Brewtals** on the bill.

This year's edition of the **Old Strathcona Singer/Songwriter Competition** gets underway this Sunday at **Blues On Whyte**. The **Swingin' Ya Band's** **Tom Roschkov** and E-town music man **John Armstrong** will host the proceedings, which give up-and-coming singer/songwriters a shot at sonic prizes (like music gear and studio time). Last year's competition resulted in the "discovery" of artists like **Wendy McNeill** and the four-week preliminary round promises to uncover some equally underexposed Edmonton musical gems. The competition gets underway every Sunday at 9 p.m.

On the subject of ongoing performance series, the **Wednesday At Winspear** noon-hour concert series continues this week with the **Take 3 Woodwind Trio**. The trio features Edmontonian **Symphonist** members **Elizabeth Koch** on flute and **Edith Stacey** on bassoon along with just-plain-fine musician **Dennis Prime** on clarinet. This and all the other shows in the series (which continues to the end of April) are being recorded by **CBC Radio**. They'll mostly be used on the **Our Music With Tommy Banks** show which Banks is hosting on **CBC Radio Two** at noon on Sundays. Banks is also the on-site host for **Wednesday at Winspear** which is just one more reason to sneak your lunch muffin into the concert hall and enjoy the live music rather than chowing down in some muzak-infested food court.

Gary McGowan's PROfiles

Name: Dennis Larabee

Notoriety: Founder of Five Wheel Drive: a country band with a definite rock influence.

Next Gig: Apr. 2-4 at the Wild West (12912 - 50th St.).

Favorite Hockey Player: Bobby Orr.

Gig From Hell: Anytime I play Yellowknife.

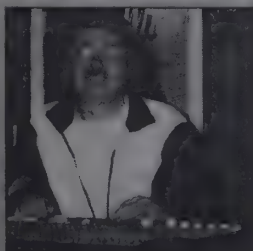
Good Luck Charm: My daughter's picture.

Great Musical Moment: I was traveling in Europe and I hooked up with some fellow buskers who were into bluegrass music. Everybody in the group except for myself and one American were actually European. We wound-up playing a bluegrass festival near Geneva in front of 80,000 people. That was a definite highlight of a trip that was scheduled for three months and instead lasted four years.

What Do You Want To Be When You Grow Up: The proprietor of some small business.

What Compliment Do You Treasure Receiving: Anytime someone comes up to me and says that the band sounds good.

Most Important Thing Ever Learned: The more you think you know, the less you really do



know.

What Do You Look Forward To: Seeing my daughter.

Last Book Read: *The Stand* by Stephen King.

Ambition: To make a good life for myself and my family.

Humbling Experience: I did a festival one time and a guitarist named Ray Flack was watching me play guitar from the audience. It wasn't easy to play in front of a guy I consider a hero of mine. That's happened on a couple of other occasions with friends of mine. It makes you realize how much you have to learn.

Influences: Mostly relatives. My cousin Fernand, my Uncle Eddie and my dad were all people who taught me things about music when I was young and inspired me to play.

the Rev

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MEPHISKAPHELES
w/ MAD BOMBER SOCIETY

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Wired's Open Studio is no Electric Circus

A Channel show hopes to kick off Friday nights in Edmonton

By PATRICK VUONG

A Channel's entertainment show, *Wired*, is attempting to start something new in the city.

With Open Studio Fridays, A Channel hopes to initiate Edmonton weekends with a little dancing and partying.

Essentially, Open Studio Fridays is now a regular feature on the show. Like MuchMusic's *Electric Circus*, Open Studio will give an opportunity for dancers to shake their booties on live TV. But Carroll is weary of such comparisons, saying that she doesn't want her show to be just a carbon copy of the MuchMusic program. In fact, according to her, "*Electric Circus* is just too self-important."

The *Wired* host explains that the success of Open Studio will come with the understanding that the whole concept "Should not be taken too seriously," unlike EC's ego-centric display of pub-

lic clubbing.

Because the show begins before most nightclubs start to really attract crowds, Open Studio is there to commence the Friday nightlife. Carroll hopes that her show will "Encourage people to kick off their weekend" by coming by the A Channel studio, dance on TV and get themselves warmed up for the rest of the night. In a way, the show attempts to rejuvenate the downtown area and have it become a hot spot to visit: "We're trying to get Jasper Ave. rockin'."

Where are his clothes?

Prize packages will be given out to participants brave enough to win various dance-off contests while a D.J. will be busting out the tunes along with a live band. Last week's show was highlighted with the give away of a Bad Religion prize pack and a surprise appearance by the Special Streaker, an obviously naked fellow running past the cameras on the streets of Jasper Avenue.

Open Studio will also have theme nights: certain Fridays will have varying musical tastes rang-

ing from '80s music, to alternative, to punk, to techno with dancers asked to dress accordingly.

Carroll explains that Open Studio Fridays resulted from a successful experiment called Disco Night in which people were invited to come down to the studio, dress in their finest threads and dance it up to their favorite disco music in front of the camera. She saw the energy that was created and decided to make it a regular Friday feature on her show.

This all leads to one question: will Edmonton be receptive of a such an idea? Well, that remains to be seen. Though there isn't a block-long line up to get into Open Studio (like that shown on *Electric Circus*), there was a surprising amount of booty-shakers at last week's outing, albeit made up of what appeared to consist mainly of minors who wouldn't be able to gain entrance into any other dance club anyway.

Ultimately, the outgoing Carroll hopes to attract more clubbers with time and make Open Studio Fridays "an unavoidable, inevitable stop" for all those celebrating Edmonton's nightlife.

Cowtown gets the concerts

Edmonton shut out of three major tours so far this year

By STEVEN SANDOR

Oh, how we bragged when the Rolling Stones and the world's great touring Sprint Commercial came to our town. The Stones weren't playing Calgary—proof positive that Edmonton was rock central city. Metallica wrapped up its *Load* world tour with an explosion-filled show at the Coliseum. And Bad Religion played an exclusive Edmonton gig this past weekend. Fans from Saskatchewan and British Columbia flocked to our city for the concert.

Alas, the real story on the Edmonton concert scene is a little bleaker. Three of the biggest tours to hit the country this year will miss (or have missed) Edmonton, but have gone off in Cowtown. Chumbawamba, that British band with that damn annoying song which will make me strap on a machine gun and march into a Denny's screaming bloody murder if I hear it again, played an SRO gig at Calgary's McEwan Hall,

but elected to skip the drive north. Oscar-winner Celine Dion will play the Saddledome later this year, but she too has begged out of an Edmonton date. Now, don't get me wrong, I haven't gone soft—I'd rather have my legs gnawed off by rabid Dobermans while being peed on by people who haven't bathed in three days than suffer prolonged exposure to Dion's insipid drive—but

there are thousands of Edmontonians who would enjoy seeing her perform at the Coliseum.

But the biggest injury of all is the realization that one of the most hotly-anticipated tours of the year, the Radiohead/Spiritualized bill, will go off in Calgary's Max Bell Arena Apr. 8. Radiohead, who played Dinwiddie Lounge during its last Canadian tour, elected not to come north. I can rattle off a number of shows Calgary got but Edmonton didn't get over the last four years: Pavement, Archers of Loaf, Superchuck, Bedhead... And it's always neat to make the three-hour drive down to the Land the Liberals Forgot, check out the show and see the 100 or so people you always see at the Rev or Rebar.

I was originally set to do a story on why so many gigs miss Edmonton, but no promoter would go on record dising this city. That would be suicide. But there are two reasons which are glaringly obvious.

We're the Great White North, all right

1) Geography: Edmonton is three hours north of the Trans-Canada Highway, so it is a lot to ask of a touring act to make what is basically a two-day detour off an existing touring route. Edmonton

has less than one million people, so unless a band has heard of the Oilers, chances are they don't even know our city exists. And since we're not close to any metropolis or any major American centres (Toronto is a hop from Detroit or Buffalo; Montreal is close to Upstate New York and Vancouver is close to Seattle), the inconvenience factor clocks in again.

2) Venues: Our city is blessed with a great assortment of rock/dance clubs. We have the Shaw Conference Centre, Commonwealth Stadium and the Coliseum, but Edmonton doesn't really have a mid-range hall aimed at rock/pop acts. The Winspear Centre is a nice mid-size venue and it has tried to book rock/pop shows, but it doesn't have the atmosphere of famed venues like Detroit's St. Andrew's Hall or Toronto's Concert Hall. It's a sit-down venue and, even though the acoustics are great, lacks the charm of a good 2,000-capacity stand-up hall. Anyone who saw Steve Earle's Winspear show (and talks about it honestly) will admit that the audience had the energy of a 90-year-old arthritic. When the white and red wine line-ups are longer than the beer line-up at a Steve Earle show, you know you've got trouble—or, more appropriately, lack of it. A true Concert Hall (not for symphonies or "serious" music, but for bands that want to wail) would be a great addition to this city.

So, don't let the Stones or Bad Religion get you all hyped up. Calgary is still Alberta rock central. But, don't fret about it. After all, we've got the Oilers, they've got the Flames.

Oh, and anybody who needs to carpool to the Radiohead show should give me a call at the office.

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Harp master mixes musical styles

Del Junco a two-time Hohner Harmonica gold medalist

By CAM HAYDEN

Catching up with Carlos Del Junco, the two-time gold-medal winner at the Hohner World Harmonica Championships, is no mean feat. On his current tour, he's criss-crossing western Canada with a stop in Victoria, followed by a three-nighter in Saskatoon, then 10 days in Alberta. Local blues star Mark Sterling will be opening for Del Junco at Festival Place.

Del Junco called me from a pancake house in Calgary and, in-between the sound of clanging coffee cups and "Order Ups," we chatted about his career.

"I guess I picked up the harmonica at 14. I was into drawing and sculpture at the time, but I had a friend who played guitar with harp on a rack. I heard him bending a note and said, 'I really want to do that.'"

In listening to his most recent CD *Just Your Fool*, one gets the impression Carlos is following his own muse as far as harmonica playing is concerned. Touches of jazz and funk mingle with echoes of Django Rheinhardt and blues standards by Little Walter and Big Bill Broonzy. The thing that really catches your ear, however, is his approach to the instrument. He is an incredibly lyrical player.

Sculpture's effect on music

"Having done sculpture for several years did have an effect on me, including the way I make music. I look at it in terms of textures and shapes... trying to create a three-dimensional soundscape."

That soundscape is most evident on his original compositions like "B Thing Intro" and "Harpin' On A Riff."

Like a lot of harmonica players raised in the '60s, his introduction to the harp came from Paul Butterfield, who, according to Del Junco, "Took lessons, learned from Little Walter and pushed further."

His other early harp hero was Lee Oskar. "Not really a blues player, but his tone and lyric style had a huge influence on me."

After hearing Lee and Paul Butterfield and getting into the harmonica, Del Junco began "Working his way backwards. I started buying every obscure, old harmonica record I could lay my hands on... DeFord Bailey, Sonny Boy Williamson, Sonny Terry—I got them all. I learned something from each and every one of them, but my interest has always been in the more contemporary players. I met Howard Levy when I was 30 and said that's it... he



Carlos Del Junco. The world's next big thing—his next big harmonica.

turned my head right around, someone playing completely free on their instrument. It just blew me away."

One harp isn't like the other

Del Junco plays the diatonic harmonica familiar to all blues fans, although he has dallied with the chromatic. "Chromatic has its advantages and disadvantages—advantage being that you get the purity of tone, disadvantage that you don't get the slides and glissandos that you get on a blues harp."

If, after hearing all this, the word "eclectic" came to mind, you'd be right. In a typical Del Junco show you'll hear: "Everything from Fats Waller to ska, to a blues tune with a Latin calypso feel in 5/4 time. We cover all the bases. Early in the show we do some blues standards, then we really start to mix it up."

I wondered how a blues audience expecting to hear the same 14 tunes done in 4/4 time would react to the unexpected.

"We just played two nights in Victoria at a blues club called Blues House. We did our jazzy stuff and 5/4 thing and they ate it up." The bottom line is: "This is a great group of musicians, playing together in a very eclectic show, with lots of hot solos from everyone. We're playing good music and playing it well—people appreciate that."

Del Junco's current touring

band is sort of a United Nations of the blues with Kevin Viennau on guitar, Leo Valvasori on bass and Paul Delong playing guitar.

To hear the full Carlos Del Junco interview, tune in to the *Friday Night Blues Party* this Friday night at 10 p.m. on the CKUA Radio Network.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m.-midnight and Alberta Morning from 6-9 a.m. on the CKUA Radio Network, 580 AM and 94.9 FM.

blues

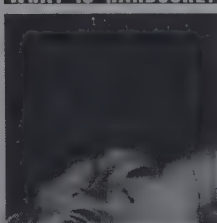
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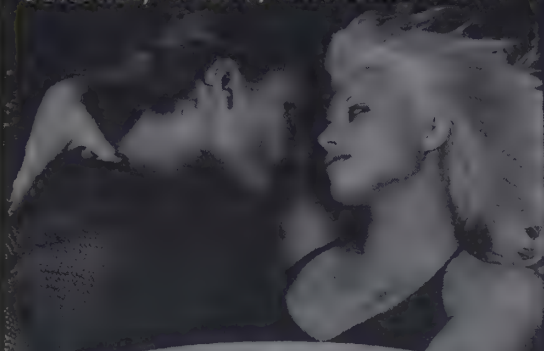
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Princess Superstar the toast of New York

By DARREN BOISVERT

What do you get when you cross Super Dave Osborne with Madonna? The toast of the white New York rap scene: Princess Superstar.

With her star-covered bikini top and her fake mink fur, she is following in the path of Madonna and the Spice Girls by mak-

ing sex sell records. Perhaps her rising success is due to the current vacuum in the pre-pubescent boyhood dream world. Madonna has had a kid, the Spice Girls are fading fast and everyone is bored with the antics of Pamela Lee. Recently named as one of the Hot Women of North America by *Playboy*, she is positioning herself to assume the mantle of sexy dream girl.

Judging from her pictures—showing her in various states of undress—she is certainly a good-looking woman. She defended her choices by saying that "Sexuality is only part of what I do. The message is really to empower women. It is all about empowering the girls." But she added laughingly, "I also want world domination."

Maybe she'll jump off the Grand Canyon, too

She continues: "I like sexy. You know, an Evel Knievel kind of sexy. I like him because he lived

life on the edge."

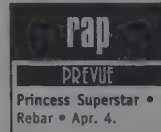
On the inside of her second (and newest) CD, *CEO*, there is a picture of Princess lying in the back of a limousine with a bottle of champagne between her spread legs, money on the floor and a cigar in her mouth. Princess says that it is all to

spoof the corporate world in which she lives. Her day job of typing and carrying coffee for corporate suits breeds such fantasies.

"All artists have crappy day jobs. All of us have these fantastic fantasies of being in control."

Whether her message is really teaching girls to be in control or to be more out of control is still up for debate. However, it is clear that sex and power are the two inter-linked themes of her music. *CEO* is like watching the floor of the New York Stock exchange while on acid. It might seem interesting at the time, but none of it really makes sense.

On tour with her is the line-up that she is most comfortable with. Filling out her corporate boardroom are Ski Love Ski on bass, Money Mike Linn on drums and DJ Science on the tables. All are fine musicians and complement the humor and satire included on the CD. This being her first cross-country tour, Princess is having a lot of fun. Not taking too many things seriously, she is viewing her trip as a holiday (and possible long-term escape) from the dreary corporate world.



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CHECK IT OUT ON PAGE 46 !!!

U of A celebrates year end

Winspear show features solos and ensembles

By DAVID GOBEIL TAYLOR

Like most major music programs in the world, the University of Alberta's music department prepares a big concert for the end of the school year featuring the best of its instrumentalists and singers, both in ensembles and soloists.

This year is no exception—the University Symphony Orchestra (USO) will be joining forces with the music department's Madrigal Singers and Concert Choir and two soloists in a year-end concert titled *The Music Makers*. What makes this year special, however, is the venue: the Francis Winspear Centre for Music.

"We were planning to do a regular spring concert in Convocation Hall as we do every year," says USO conductor Malcolm Forsyth. "But since we can usually fill the hall twice when we do a choir and orchestra concert, we thought it would be a wonderful idea to try to sell a few more seats and have the concert at the Winspear Centre. As luck would have it, the Centre was available that night."

"The University hierarchy got in on it and decided it would be a major fundraising event for the University, so the whole event has taken on an aura which we

didn't expect," says Forsyth. "It's turned into a major event for us—it is without a doubt the most major concert the music department has given in all of the 30 years I've been there."

Named for Elgar

The concert gets its name from the biggest piece (in terms of number of performers) on the program: Elgar's *The Music Makers*, for orchestra, choir and contralto soloist. The solo part will be sung by first-year Masters student Maura Sharekey, a mezzo-soprano, who got this opportunity to perform through that time-honored tradition of music: a rigorous audition.

"The theme of the poem that Elgar set to music in *The Music Makers* concerns today's poets, artists and thinkers, how they're the people who form the future age," says Forsyth. "In the present, old ideas are dying and new ideas are coming into birth."

"So this piece is very appropriate, because we are training the music makers of the future."

The Music Makers is hardly Elgar's best-known work; outside of England, audiences are much more likely to hear his *Enigma Variations*, the only piece in the regular orchestral repertoire. So balancing this piece, the USO will perform one of the best-known pieces in all of classical music, Rachmaninoff's Piano Concerto No. 2, with third-year Bachelor student Terry Greeniaus as the soloist.

Waiting a long time until that fat lady sings

Also on the program are the preludes to Acts I and II of Wagner's first successful opera, *Lobengrin*. These and other Wagner preludes have found a life on the concert stage, fortunately for Wagner fans—few opera companies are willing to regularly stage one of his four-hour-plus operas. (The prelude to Act III sets the scene for the opera's wedding, which contains Wagner's best-known melody, popularly known as "Here Comes the Bride." It's not in the prelude, however; as Forsyth says, "Nowadays, that wedding march is only appropriate at actual weddings").

The concert will begin with an arrangement of "O Canada" Forsyth wrote on commission from the National Arts Centre in Ottawa. "Right after the [1995] referendum, the NAC decided it was time to start playing the national anthem and waving the flag a bit," says Forsyth. His arrangement has only ever been played in Ottawa, so this is Forsyth's first chance to hear it.

The venue of this concert is singularly appropriate for Forsyth: his cello concerto *Elektra Rising* was the first piece played at the Winspear Centre when it opened. Its recording just won Best Classical Composition at the Juno Awards, making Forsyth doubly happy: the cellist who played it was his daughter, Amanda. "It was her special piece," he says, "So for the recording to have won a Juno is particularly nice."

classical

The Music Makers • Winspear Centre • Apr. 5

Bentall wants to rock out

Bandleader looks to wail after introspective record

By STEVEN SANDOR

After releasing the most adventurous album of his decade-long recording career, Barney Bentall has decided to let his hair down on his upcoming mini-tour of Western Canada.

"There was a very different feel with my latest record. There was a fair number of acoustic numbers on it and it was a bit of a moodier album than I'd done in the past," says Bentall from his Vancouver home. "My last tour, a lot of the music was based from that album. Now that the touring's pretty well wrapped up for that record, I can go out and play all the hits on this mini-tour. This will be a rock 'n' roll show. We're going to put the pedal to the metal and go for it."

The album Bentall is referring to is '97's *Till Tomorrow*, which was recorded in a small studio in Santa Fe, New Mex. Three of the songs on the record feature a co-writing credit ac-

corded to Guy Vanderhaeghe. Yes, that Guy Vanderhaeghe (as if there's another one), the Canadian author responsible for the acclaimed *The Englishman's Boy*. Bentall was a huge fan of the novel, got the author's phone number, called him up and asked him if he'd like to help compose songs. Despite having no musical experience, Vanderhaeghe accepted.

While the album was the most critically-acclaimed of Bentall's career, it wasn't the kind of record which had easy-playing radio hits like his earlier standards such as "Jelly Roll" and "Something to Live For."

A personal favorite

"I love that record. It was the favorite record I've ever done," says Bentall. "But it was a hard sell to commercial radio, so it didn't get the extended playing time that I wanted it to."

"But a lot of my fans really got into it. You ideally want both commercial success and acclaim, but I feel the album was still very well-received. I'm ready for my next project, even though I'm really not sure yet what direction it will take."

So how do you get the music

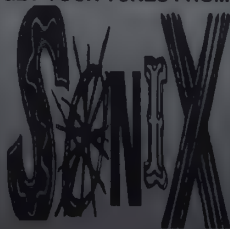
to the masses if radio doesn't spin the record? Tour and tour some more.

"We're the type of band that has to get out there to promote our music. We're not an underground type of band," says Bentall. "We're not a buzz band, a word-of-mouth kind of band."

Bentall's decision to work with Vanderhaeghe was a spur-of-the-moment one. So, fans can expect him to follow the same pattern on the next album. Even though he's got songs written, he doesn't know what forms they'll take on yet.

"It's too early to tell where I'll proceed from here. I'm still in the process of evaluating what I'm going to do with the second decade of my career. What I'll do with my next record, that'll have to wait. It'll depend on where we're at and the setting we put ourselves in."

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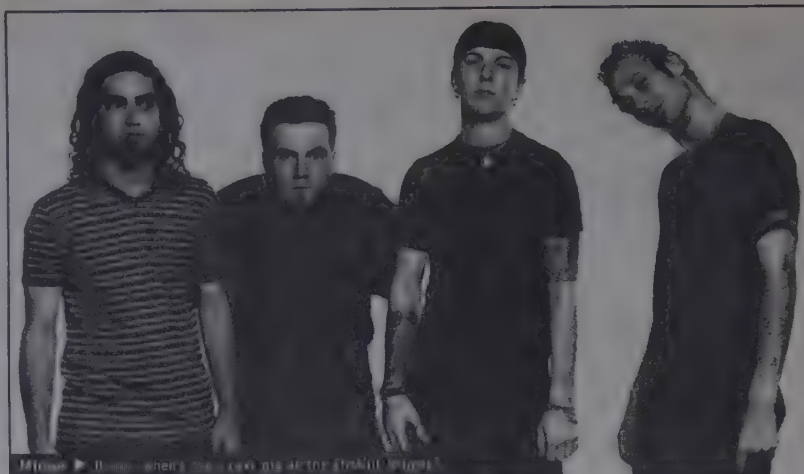
Johnny V.

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Strathcona Singer/Songwriter Competition Begins Sunday April 13

In The Commercial Hotel • 10329 - Whyte Avenue

Midge has no need for labels



Band resurrected from the ashes of Another White Male

By DARREN BOISVERT

In keeping with the theme of hosting bands with names influenced by the ubiquitous *Archie* comics, Edmonton says farewell to Jughead's Revenge and hello to Vancouver-based Midge. Perhaps it comes as no surprise. After all, Edmonton is the *Archie* capital of North America, selling more *Archie* comics per capita than any other city. Archie and the gang were even featured walking through West Edmonton Mall in an issue commemorating our passion for the comic strip.

This passion for all things *Archie* will no doubt help the reception Midge are likely to receive here in Edmonton. The band wasn't always known as Midge; in fact, it was known as the A&M recording act Another White Male. With the loss of its lead singer

and a greater understanding of what it was like to be signed to a major label, the remaining members made the change to Midge and decided that the indie route was the way to go. When I talked to Sean (no last name), the lead singer from Midge, he said that there were several reasons for choosing the name.

Better than Betty

alternative

PREVIEW

Midge • New City
Likwid Lounge • Apr.
3

"We think that she was the prettiest of all the girls in the comic strip. She was much prettier than Veronica and Betty. Reggie was right in always chasing her. The other reason we chose the name was that after being Another White Male and having to defend the name so much, we didn't want to have a name that was even close to being controversial. With Another White Male, people were always looking for the big hidden meaning. We just wanted to keep it simple."

Keeping it simple is a general goal for the band. It voluntarily withdrew from its record contract with A&M to go its own way after only being signed for a

relatively short time.

"We had our deal," explains Sean. "We came home and things weren't right with our singer. We broke up. After being through the ringer of countless tours, we saw what it was like to be signed to a major label."

"What we want now is to sign with someone who is really into us. We'll sign with them if they truly like our music—not to be some buzz band and then chucked onto the bottom of the pile."

Currently touring in support of its new CD *Just The Facts*, Midge hasn't forgotten how difficult it is to be an indie band. According to Sean, the indie scene is tougher now than it ever has been.

"Indie bands are having a harder time of it now. There is just such an influx of indie bands—some are good and some are bad. Punk and indie music flooded the market. Right now, indie-rock music is kind of in a lull. We are caught up in the dance music craze."

Difficulties aside, Sean confidently predicts Midge will enjoy success on its own terms—with or without a label deal.

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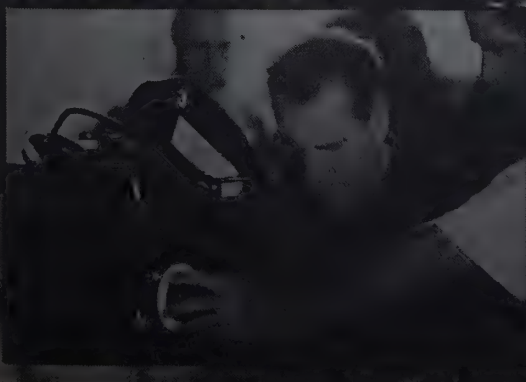
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In keeping with the Alberta Motion Picture Censor Board regulations, Metro Cinema patrons age 18 and over are required to purchase a membership. Metro Cinema patrons under the age of 18 will be admitted to all screenings except those rated restricted adult if they are accompanied by a bona fide member of the society.

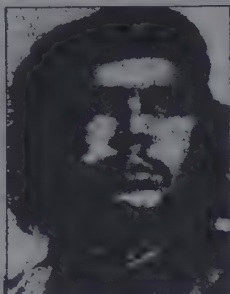
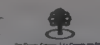
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Friday & Saturday, April 3 / 4 @ 8:00 pm:

ERNESTO (CHE) GUEVARA:

The Bolivian Diary

Switzerland-France/1994. Dir: Richard Dindo

"A little over thirty years ago, on October 9, 1967, Ernesto Che Guevara was executed by the Bolivian army, aided by the CIA. Guevara's diary, a detailed, personal account of his futile 11-month attempt to spark a revolution in Bolivia, is the basis of this intimate portrait of a mysterious and complicated man. The film recounts Che's dream of a classless society and shared wealth, incorporating moving reminiscences from peasants and villagers to paint a portrait of an idealistic, seemingly selfless man, whose tragic life and death have made him a legend. First rate. Neither sentimental nor rhetorical but an authentic work of history, with all the moving ideals, disappointments, contradictions, and mysteries of Guevara." — Jonathan Rosenbaum, Chicago Reader. (Col, 16mm, 94 mins.)

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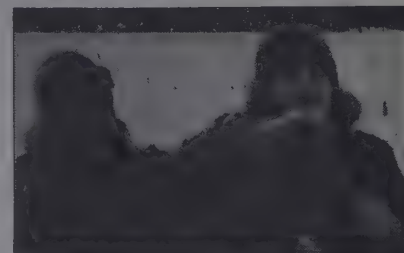
Friday & Saturday April 10/11 @ 8:00 pm:

Newly restored 35 mm Print!

MON ONCLE ANTOINE

Canada/1971. Dir: Claude Jutra Cast: Jacques Gagnon, Lyne Champagne, Jean Duceppe

This justifiably famous film was the crowning achievement of Claude Jutra, who tragically took his own life in 1987 after a lengthy battle with debilitating Alzheimers disease. Greeted on its original release as a Canadian masterpiece, that opinion has never changed. Despite the changing esthetics of film in the last 27 years, *Mon Oncle Antoine* remains one of the peaks of this country's film production. The film looks back at life in a small mining town in rural Quebec during the 1940s. Benoit (Jacques Gagnon), an adolescent boy who works for his uncle - the village storekeeper and undertaker - accompanies him to a neighbouring farm to collect the body of a young boy, killed in an accident. As Christmas Day dawns, Benoit begins to realize that the child within himself has died as well, as he comes face to face with death, betrayal and human frailty. (Col, 35mm, in French with English subtitles, 110 mins.)



Friday April 17th: CLOSED to accommodate the Citadel Theatre's Wine Auction.

Saturday April 18 @ 8:00 pm:

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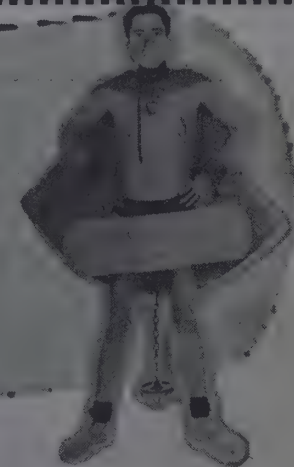
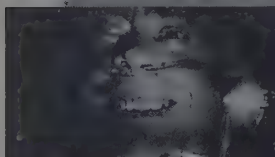
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SICK: THE LIFE AND DEATH OF BOB FLANAGAN, SUPERMASOCHIST

USA/1997. Dir: Kirby Dick

For those of you who missed it the first time, Metro presents a return engagement of this amazing exploration of one man's journey into his own heart of darkness. In 1996 renowned, notorious Los Angeles performance artist/comedian/author afflicted with cystic fibrosis, Bob Flanagan, died at the age of 43. Diagnosed with CF as a child, Flanagan learned to explore the unconventional uses of self-inflicted pain to manage his excruciating illness. Director and screenwriter Kirby Dick gains unrestricted access to Flanagan and his long-time partner and dominatrix Cheree Rose as he documents the artists slow inexorable slide from illness to death. The film is unexpectedly uplifting, as Flanagan confronts his demons, makes peace with his family and finally admits, despite his amazing power of control over his body, that he is powerless in the face of death. (Col, 35mm, 90 mins.) **WARNING:** the subject matter is provocative, extreme and graphic.

"Unforgettable! Groundbreaking!"
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**Friday, Saturday & Sunday,
April 24/25/26 @ 8:00 pm:**

BENT

UK/1997. Dir: Sean Mathias

Cast: Sir Ian McKellan, Mick Jagger, Lothaire Bluteau

Award winning theatrical director Sean Mathias turns Martin Sherman's chilling stageplay to celluloid. Two gay Berlin lovers Max (Clive Owen) and Rudy (Brian Webber) enjoy an evening of revelry at a Berlin cabaret, oblivious to the reign of terror that is about to drive them underground. Following the Night of the Long Knives, Max and Rudy attempt to flee Germany, but they are caught and sent to Dachau. In a crowded boxcar Max meets Horst, a fellow prisoner who tells him how to survive in the camps. Max learns through his bond with Horst that survival like intimacy, has less to do with flesh than with personal truth and fundamental human integrity. Featuring Mick Jagger. (Col, 35mm, 104 mins.)

**Friday & Saturday
May 1 / 2 @ 8:00 pm**

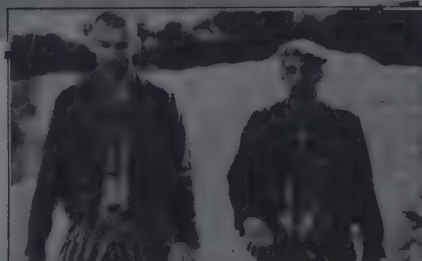
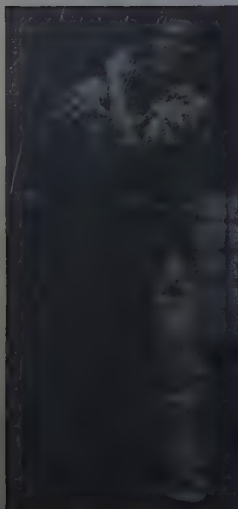
Wong Kar-wai's latest!

HAPPY TOGETHER

Hong Kong/1997. Dir: Wong Kar-wai.

Cast: Tony Leung Chiu-wai, Leslie Cheung

"Soon after arriving in Argentina, two lovers from Hong Kong break up. Ho (Leslie Cheung) disappears into the fleshpots of Buenos Aires, becoming a good-time boy who turns tricks for pin-money. Lai (Tony Leung at his career best) is left suffering grievous emotional harm. He takes jobs - as a doorman, as a cook - to earn money for his passage home and tries to pick up the pieces of his life, a process aided by meeting an unusual kid from Taiwan (Chang Chen). But Ho just can't leave Lai alone. *Happy Together* is Wong Kar-wai's most thoughtful and moving film yet (it won him a long overdue Best Director Prize in Cannes) and it has prompted some exceptionally lyrical cinematography from Chris Doyle. Most of it is set in Buenos Aires, which is about as far away from Hong Kong as it's possible to get, but this story of partings and reunions, of attempts to start over and of irreconcilable differences has a lot to do with the mood of Hong Kong in the summer of 1997." — Tony Rayns, Vancouver International Film Festival. (Col, 35mm, 92 mins.)





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• Café De Ville
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• Boystown Café

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~ Regular admission: \$5.00
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~ Regular admission \$4.00

May 8/9/10: MOVING PICTURES CANADIAN FILMS ON TOUR

It's back! For the second year running, Metro Cinema is proud to host the Moving Pictures Festival. Too often, Canadian films never make it to the big screen. Well, Moving Pictures brings the best of the latest crop of Canadian films direct to your doorstep. This year features a special visit by Winnipeg filmmaker Guy Maddin (*Tales from the Gimli Hospital*, *Careful*) with his new film *Twilight of the Ice Nymphs*. So come out and see what Canadian film has to offer. **WE DARE YOU!**

Friday May 8:

7:00 pm:

GUY MADDIN In Person with
Twilight of the
Ice Nymphs

9:00 pm:

Cosmos

Saturday May 9:

4:30 pm:

Waiting for Twilight / Kid Nerd

7:00 pm:

Uncut

9:00 pm:

The Hanging Garden

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TWILIGHT OF THE ICE NYMPHS

Manitoba/1997 Dir.: Guy Maddin Cast: Pascale Bussieres, Shelley Duvall, Alice Krige, R.H. Thompson and Frank Gorshin

LIVE! IN PERSON! GUY MADDIN!

Guy Maddin's gorgeous fourth feature, *Twilight of the Ice Nymphs*, transports us to the entirely convincing, hermetically sealed fantasy world of Mandragora, a dream-struck world where the inhabitants live in perpetual twilight, ruled by their libidinous desires. Peter, a recently released political prisoner returns to the family Ostrich farm, managed by his sister Amelia (Duvall) and the hired man (Gorshin). En route home, Peter falls in love with the enigmatic Juliana (Bussieres), who is in league with the mysterious mesmerist Dr. Solti (Thompson). (Col, 35mm, 100 mins.)

Mr. Maddin will introduce the screening and take questions afterwards. On Saturday, Mr. Maddin will lead a workshop at FAVA (the Film and Video Artists' Society of Alberta). Call 429-1671 for more information.

COSMOS

Quebec/1997 Dirs: Manon Briand, Marie-Julie Dallaire, Denis Villeneuve, Andre Turpin, Jennifer Almey, Arto Paragamian

Cosmos is a witty and stylish omnibus featuring six talented new Quebec directors. The unifying device is a philosophical cabbie, who briefly encounters each of the main characters. Andre Turpin's camera work creates a vivid, innovative portrait of inner-city Montreal. (Col, 35mm, in English and French, with English subtitles, 100 mins.)

WAITING FOR TWILIGHT

Manitoba/1997 Dir.: Noam Gonick Featuring: Guy Maddin

Guy Maddin is Canada's most innovative, yet little known auteur. From his first feature, *Tales from the Gimli Hospital* to this year's *Twilight of the Ice Nymphs*, Maddin has almost single-handedly re-invented the cinema of the surreal. Narrated by Tom Waits. (Col, 16mm, 60 mins.)

Screens with: *Kid Nerd*

Ontario/1997 Dir: Shereen Jerrett

Former nerds Penn Jillette, Simpsons producer Josh Weinstein and action film writer Steven de Souza recall high school nerdism, including dating, discovering you're 'different' and getting beaten up.



CBC radio ONE
740 NEWS AND MORE

UNCUT

Ontario/1997 Dir: John Greyson

Much like other Greyson classics (*Urinal*, *Zero Patience*), *Uncut* boldly and innovatively creates a remarkable video essay/drama that is both whimsical and politically directed. Incorporating a history of circumcision, an analysis of copyright laws, interviews with AIDS activists and artists, touches of prison pornography, *Uncut* finally reveals itself to be a series of love stories, including a haunting visual love letter to former Prime Minister Pierre Elliot Trudeau. (Col, 16mm, 92 mins.)

THE HANGING GARDEN

Nova Scotia/1997 Dir: Thom Fitzgerald
Cast: Chris Lewins, Kerry Fox, Seanna McKenna

Thom Fitzgerald's *Hanging Garden* is sumptuous and darkly comic. Sweet William, a young gay man, returns to his family home for his sister's wedding, ten years after his suicide, either literal or figurative - you decide. (Col, 35mm, 91 mins.) Screened with: *Les Fleurs Magiques* (20 mins.)

LE POLYGRAPHE

Quebec/1996 Dir. Robert Lepage
Cast: Marie Brassard, Peter Stormare, Patrick Goyette

Making its big screen debut in Edmonton, *Le Polygraphe* is Robert Lepage's follow up to *The Confessional*. A man is accused of murder. The only problem is, he can't remember if he did it or not. A fascinating thriller with Hitchcockian overtones of transference of guilt and identity. (Col, 35mm, in French with English subtitles, 100 mins.) Screened with: *The Fisherman and His Wife* (10 mins.)

BBQ: A LOVE STORY

British Columbia/1997 Dir: Stacy Kirk
Cast: Peter Flemming, Babz Chula, Earl Pastko

The world of trailer trash love is powerfully evoked in this stylish feature from Vancouver's Stacy Kirk. The unhappily named "Lucky" is an exterminator with a taste for BBQ and bad luck with women. (Col, 35mm, 97 mins.) Screened with: *Hank and Molly* (10 mins.)

RELUCTANT ANGEL

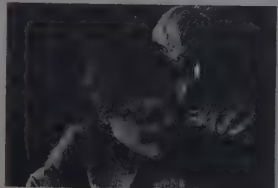
Ontario/1997 Dir. John Helliker
Cast: Megan Follows, James Gallanders, Jaimz Woolvett

A charming romantic comedy with dark edges, *Reluctant Angel* stars Megan Follows as Cheryl, a small-time grifter. One night, Cheryl thinks she's run over a drunk in their get-away car, but Donald, a philosopher with a senuous self-destructive streak, is convinced she's quite literally his guardian angel. (Col, 35mm, 98 mins.)

Films subject to change without notice



Twilight of the Ice Nymphs



Cosmos



BBQ: A Love Story



Kid Nerd

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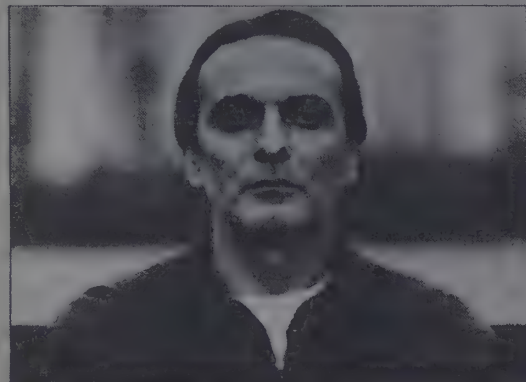
Exclusive Limited Run! Winner Palme d'Or Cannes 1995!

UNDERGROUND

France-Germany-Hungary/1995. Dir: Emir Kusturica

Cast: Miki Manojlovic, Lazar Ristovski, Mirjana Jokovic

"Emir Kusturica [*When Father was Away on Business*] has always brought an epic scope to the human comedy. Still, this latest effort staggers the imagination with its sheer physical expanse and thematic ambition. On one level, *Underground* is a *Jules and Jim*-like triangle, with Belgrade best friends Blacky (Lazar Ristovski) and Marko (Miki Manojlovic) forever competing for the woman (Mirjana Jokovic as Natalija) who loves and resents them both. On another, it's a careening tour through three Yugoslav eras, each defined against separate forms of fascism: Nazi occupation during W.W.II, the high Cold War period's Tito-centrism and crumbling civil-war ruin from within. Leapfrogging forward between massive set pieces at two or three decades per jump, *Underground* is a Rube Goldberg machine, spewing out slapstick, violence, spectacle, grotesquerie and the odd lyricism." - Dennis Harvey, *San Francisco Film Festival*. "Part gypsy saber dance, part sped-up Fellini film, *Underground* is a would-be nationalist allegory, aspiring to the class of magic realist novels like *The Tin Drum* and *Midnight's Children*." - J. Hoberman, *Village Voice*. (Col, 35mm, in Serbo-Croatian with English subtitles, 167 mins.)



Thursday thru Sunday May 21-24 @ 8: 00 pm:

Exclusive Limited Run! Winner Palme d'Or Cannes 1997!

TASTE OF CHERRY

Iran/1997 Dir: Abbas Kiarostami Cast: Homayon Ershadi,
Abdolrahman Bagheri

Finally, this long-awaited film by Iranian master Abbas Kiarostami (*And Life Goes On, Through the Olive Trees*) makes its Edmonton debut. A solitary man contemplating suicide drives through the hilly outskirts of Tehran in search of someone who will bury him if he succeeds, save him if he fails. He decides that he will lie in a ditch he has dug and take an overdose of sleeping pills, but who will shovel the dirt to cover his grave? He offers money to three men in turn: a soldier, a seminarian, and finally, a taxidermist at a natural history museum. Each has reason enough to turn down the job, be it fear, religious conviction or a humanist's revulsion of a life squandered. Kiarostami has enough respect for suicide as a valid option that he never trivializes it by demonstrating the reasons for the man's grief and suffering. What makes the film remarkable is the balance between the arguments for life and death. Optimism and pessimism are both presented as valid options - each side pitted against the other in a series of often comic discussions - and so the tension builds. Will the man go through with his suicide, and if he does, will he find anyone to bury him? (Col, 35mm, in Farsi with English subtitles, 95 mins.)

Friday, Saturday & Sunday, May 29/31 @ 8:00 pm:

The Ultimate Backstage Pass!

A film by Jim Jarmusch

YEAR OF THE HORSE: NEIL YOUNG and CRAZY HORSE

USA/1997. Dir: Jim Jarmusch

Featuring: Neil Young and Crazy Horse

Hey! So you wanna be a rock 'n' roll star? Or at least a roadie? Take to the road with Jim (*Down By Law, Stranger Than Paradise*) Jarmusch, Neil Young and Crazy Horse in this concert film of their last tour (I was there, man, and I still can't hear). The film cleverly mixes and matches interview snippets of the band with film clips from twenty years ago, when band members were likely to be setting hotel furniture on fire! But mostly, get ready to Rawk with Neil! The main thing here is the music, offered up in great slabs of crushing country stomp. Live performances of classics such as "Hurricane" and "Keep On Rockin' In The Free World" keep the film moving, with Jarmusch's grainy Super-8 footage mirroring the raw sound Young loves when he plays with Crazy Horse. Jarmusch approaches the band as a fan: "They create a singular sound that, in the same way John Coltrane kept jazz alive and evolving, keeps rock 'n' roll alive through its emotional connection to these musicians while they're playing it." - Jim Jarmusch. If all goes according to plan, we'll have our new Dolby system in place, so bring your earplugs! (Col, 35mm, 107 mins.)

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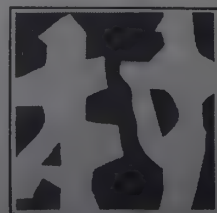
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Blackie is back... why bother?

W.A.S.P. Double Live
Assassins (CMC
International/BMG)

Oh, yes. They're baaaaccck. Blackie Lawless and W.A.S.P., an '80s metal band that was never very good in the first place, return to the fold with a live record.

Why anyone would want to resurrect W.A.S.P.'s career is beyond me. Even more amazing is the fact it got the budget to do a double-CD set. Contained within is far too much lo-calorie wanky metal—the kind of stuff that makes listening to Twisted Sister seem about as cultured as a night at the opera.

Even worse is the crowd noise from the "live" setting. It's mixed so high that you'd suspect there weren't many people at the venue in the first place, and those who were there were led there by record producers who promised them free pitchers of Bud and a wet T-shirt contest. This is a hootin' and hollerin' crowd—kind of like the cries you'd hear at Showgirls on a weeknight—a smattering of recently-divorced guys just waiting for something interesting to happen.

Actually, I shouldn't insult the strippers. I'm sure a night at the strippers is far more culturally uplifting than having to listen to Lawless's dreck.

Steven Sandor

Los Umbrellos Flamenco
Funk (EMI)

Flamenco Funk is a real mixed bag. There's some really inventive music, and then there's a lot of crud. For the most part Los Umbrellos, a Copenhagen trio, use Spanish influenced rhythms and mix it up with rap. There are, of course, some draw-backs to a Denmark trio trying to recapture Spanish lyrics. In the song "Flamenco Funk" it really sounds as if they are singing "Flamingo Funk" instead. A translation error? Who knows.

There are three really good songs on this album: "Running," a very odd little ditty sung in the style of "Rawhide," but instead of "Rolling, rolling, rolling... Rawhide" we get "Running, running, running... Away"—it made me chuckle; "Sweep" is a Shaggy-inspired dancedy that gets the booty shakin'; then of course there is "No Tongo Dinero" which has found small success on pop radio. These three songs are really creative, danceable and amusing... but then there's the rest of the album which can only be described as soft, sugared dance pop.

"Drive" has to be the most insulting track on the album. The interspersing of lyrics from the Cars' "Drive" with soft rap ("Who's gonna drive you home into the zone"?!) just made me scratch my head. The rest of the songs are pretty unremarkable but not as bad as "Drive."

Amy Hough

Dr. Didj Seratonality
(RykoDisc)

Ska and Celtic (uh, not together, obviously) are the reigning flavors of the ever-fickle pop palette circa spring 1998, but if Dr. Didj (as in diggeredoo) has its way, the unusual mouth-operated instrument from down under might yet rank a distant, but noticeable, third by the

New Sounds This week's newest discs

time summer's out (Aw, who am I kidding? Bill Clinton will authorize a full DNA exam on the entire Lincoln bedroom first).

However, the throaty-sounding woodwind fits in nicely, adding a sort of primitive background vibe to Dr. Didj's hypnotic worldbeat rhythms as well as filling out the spaces on its own. Whether it can overcome its inherent novelty appeal remains to be seen.

Mostly instrumental, *Seratonality* is a great party record for its sense of ambience. Typical of the album's quiet confidence is the opener, "Son of Tut," an excellent live cut that shows off Dr. Didj's impressive musical ability—a quality that runs rampant on *Seratonality*—and provides the basic direction of the tunes to follow. Like much of the album, the song features catchy hooks, led in this case by atmospheric, echo-laden lead guitar alternating with memorable horn parts (oh, irony—they sound like they were taken from, say, early ska records), trading tasty melodies back and forth over a solid, sinewy rhythm section that percolates with textures and patterns—made as much for headphones as for the dance floor.

The bulk of *Seratonality* offers up more of the same groovy beats, some rather more aggressive (such as the up-tempo, ska-like "My Little Pony"), some more languid ("Bob's Cloud"), but all with a high calibre of musicianship and uncluttered arrangements. Best of all, this is not a stuffy affair.

The main man behind Dr. Didj is Graham Wiggins who besides playing the 'doo, lists keyboards, breath-controlled synthesizer, melodic, percussion and bathwater as his other instruments of choice (on just which track the bathwater comes in, I haven't quite figured out yet).

T.C. Shaw

Mackeel Plaid (A&M/
PolyGram)

Take traditional Celtic instruments (bagpipes, bodhrans, tin whistles, fiddles) and combine them with rock 'n' roll guitar-bass-drums and what do you get? Worlds colliding, but Mackeel make it sound pretty good. From traditional tunes like "Star of the County Down" and "Haul Away Joe" to instrumentals like "Cranntara" and "Beer Goggles" to original songs (including one in Gaelic, "Thainig I Anall"), this sextet manages to marry the excitement of traditional and Celtic music into one unique package. So that's what you do with a drunken sailor.

David Gobeil Taylor

69KM Satisfaction
Guaranteed (Independent)

69KM are what you'd call a heavy rock band. *Satisfaction Guaranteed* is a decent enough sounding album. Trouble is, while the LP has many good qualities (mixing, engineering, musicianship, etc.), *Satisfaction*

Guaranteed suffers mainly because the solid, fresh, memorable hooks we're hoping for are, for the most part, conspicuous by their absence. Something in the finished product suggests that someone close to 69KM said something that got into their heads during the recording sessions. The result? 69KM sound far more interested in "getting their parts down" than it is in "kicking your ass." The songwriting comes up short of fresh ideas. The energy falls into pockets of musical mediocrity.

"So?", you scoff, "in heavy metal, it's never stopped anybody before!"

Uh, yeah... Well, cloth-ears, while some groups have made a temporary name for themselves based almost solely on an extreme image, the groups that really managed to last always brought along a handful of monster riffs in tow. Reciting examples is far too easy: the tribal insistence of Jane's Addiction's "Mountain Song"; the sexy swagger of Aerosmith's "Sweet Emotion"; KISS's apocalyptic "Detroit Rock City," just to name three. Even the Sex Pistols wrote hot-ass tunes ("Anarchy in the U.K." was, and is, a multi-faceted lesson to budding punks in both economy and power—not to mention what a memorable riff sounds like).

It might not be fair to use such outstanding examples as comparison (then again, fellow Vancouverites Noise Therapy compare favorably, even to music of such magnitude).

Here, however, 69KM more or less wend their way through a generic 10-song minefield of heavy metal and hard rock clichés, blowing up each one real good as it goes. Lucky for it, it sounds talented enough (you know, it probably comes off a lot better live, in person) to get a chance to make another album, but it desperately needs a producer who understands what this kind of music demands as a priority: attitude, not aptitude.

T.C. Shaw

Rachel Kane Groundwire
(Adams Rib)

Rachel Kane may live in Toronto, but she got there via New York's Spanish Harlem, Leningrad and Paris. In other words: she has no excuse.

You'd think with all those travels, Kane would have something interesting to say, or at least an interesting way to say it. Nope. Just another carbon-copied T.O. folk-R&B-pop hybrid. We've heard it all before, and we'll unfortunately hear it all again.

Kane's voice is billed as a "husky whisper of woodsmoke." Well, that may be accurate, but she sounds like she's been smoking a bit too much (of what, I won't speculate). Her voice is monotonous, occasionally out of tune and just plain uninteresting. The best you can say is: at least it fits well with her song-writing.

David Gobeil Taylor

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The Rules of Irene follows the rules

Play runs the
Lemoine gamut

By AUDREY WEBB

Hey, everybody! Guess what! Stewart Lemoine has just written a new play!

The prolific hometown playwright cranks out new comedies more often than the Brick has sales. The latest in his long list of works is called *The Rules of Irene*. As with previous plays, the rules of Lemoine once again apply, with a few minor variations.

RULE #1: The cast will include many familiar faces of the Teatro la Quidincia crowd. Lemoine writes with specific actors in mind. "Sometimes before there's even a story, you think about something they [the actors] would do that they'd be really good at or have never done before," says Lemoine.

His cast includes Ron Pederson as Ned, a librarian who has "A problem with excitability," Dana Andersen as Gabe, a bartender "harboring a strange memory triggered

by card games which send him into crying jags," Jeff Haslam as Chet, the bartender's best buddy, who is "perplexed by the women folk," and Davina Stewart, playing Gopodina Dufraque: "ballerina on the skids."

Making her Teatro debut will be Stephanie Wolfe as Irene, a mysterious shoe clerk/grifter who alters the lives of the townsfolk in Central Falls, USA, greyhound racing capital of the southeastern mid-northwest. Lemoine has long wanted to work with Wolfe, who is involved in many projects at the Varscona Theatre—but scheduling conflicts have always prevented her participation.

theatre

PREVIEW

The Rules of Irene •
Varscona Theatre •
Mar. 26-Apr. 11

Wolfe a natural

"She has irresistible energy and is also verbally acute," says Lemoine of his new star, for whom he has written a strong leading character. "Having her step into the lead as someone driving the bus was a natural fit."

RULE #2: Although set in the

present, *The Rules of Irene* is written in the style of a movie from the '30s or '40s. Lemoine delivers quirky characters who seem to not be in step with modern times. Their obsessions, secrets and witty repartee are suggestive of the long-past "Madcap screwball comedies," says Lemoine.

Although Lemoine likes to follow these rules, he does not want to limit himself in the types of work he is capable of producing—and always manages to set up a challenge for himself. With this particular script, Lemoine continues to introduce the elements of mystery he has tackled in such previous works as *Evelyn Strange* and *The Velvet Shock*.

"It is complicated, having to withhold information deliberately from the audience, and knowing when to let it [the information] out," comments Lemoine.

No matter which genre Lemoine presents, he always tries to make his shows both entertaining and accessible. "Theatre can be as much fun as the movies," says Lemoine, citing the one rule from which he hopes never to deviate.

Take a trekker out for dinner

By AMY HOUGH

When I was 19, my hoodlum boyfriend convinced me to sneak into a *Star Trek* convention. I was a closet Trekker so I pushed caution to the wind and followed his lead right past the frightfully unaware door-people. Once inside it was a whole different world. Lt. Uhura (Nichelle Nichols, to those of us who do know *Star Trek* is a TV show, not an alternate reality) was onstage answering questions.

"In *Plato's Stepchildren*, when you had to kiss Captain Kirk, did you like that 'cause you're secretly in love with him?" came a squeaky question from a 40-year-old with big plastic Vulcan ears.

"Are you glad Klingons joined the Federation or do you still hate them?" was the question that came from the fella in full Klingon regalia.

Try as she might, Nichols could not convince the audience that *Star Trek* was science fiction, so after about five such questions she just slipped into the character of Uhura and answered all the *Star Trek* questions as if they were reality, not fantasy.

"Good, Lord," I thought. "These people need to get out more."

An easy transition

Do you know someone like this? Well, if you do then take them to see *Star Trax II: Time Warp*. It

will make an avid Trekker's foray into the real world less painful. *Star Trax* is a fun musical parody of the much beloved *Star Trek* and its spin-off series.

The play is centered on Captain Kirk's (Scott Cranwill) retirement party. Joining the party is the Vulcan Sprock (Robert MacDonald), the boozy and lecherous engineer Skippy (Lance Cardinal), the feisty Captain Way (Nicole Grainger), the android Datum (Susan Pickering) and the villains Laverne (Lisa De Witt) and Shirley (Yanin Gillespie). (OK, which two of these seem out of place?)

The play certainly belongs to Cranwill, who plays the lusty Captain with aplomb. Methinks he is truly the bastard offspring of William Shatner! As Kirk minces around the stage trying to rub himself against anything that isn't bolted down, he belts out Neil Diamond tunes perfectly suited to his character—truly, if Kirk were to sing (and I'm not talking about Shatner's real-life recording of "Lucy in the Sky with Diamonds") he would sing "Cracklin' Rose" with gusto.

With guest appearances from Xena, Madonna, Lucy and Ricky Ricardo, *Star Trax* is a goof-fest full of lots of light-hearted laughs. And perfect for the Trekker who, for one evening, can be part of the Starship *Enterprise*—and not be made fun of by all the rest of us normal people.

dinner theatre

REVUE

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Shaw tackles thorny subject

Mrs. Warren's Profession presents two strong ladies

By ARAXI ARSLANIAN

It's not often that we get the chance to see strong characters for women in the classics. Women, the few that there are, are usually bitchy wives, girlfriends with an annoying habit of singing and spouting poetry, clueless royalty or maids. So when given the chance to view a George Bernard Shaw piece I was unfamiliar with, I was naturally leery. Though he has a fine reputation for women's roles (*Pygmalion*, *Major Barbara*), I never thought for a moment that I'd be seeing two equally strong ladies battling for the intellectual upper hand.

What a delight. *Mrs. Warren's Profession*, currently on the Shoctor stage, casts those myths aside with its sweeping, if not infinitely clever, Shavian prose.

Vivie (Jennifer Clement) is a new woman. Oxford educated, brilliant as she is beautiful—and she smokes! If that doesn't shock your turn-of-the-century sensibilities, young Vivie is hell-bent on becoming an actuary, a profession hitherto reserved for men. A pleasant estrangement from her wealthy mother is re-

lived when a visit is arranged. And like all family gatherings, some dirty linen is laundered for all the crowd to see. Mrs. Warren (Goldie Semple), along with some silent partners, has made her living running a successful chain of brothels across Europe. You think that's bad? What would you say if you found out your fiancée (John Ulyatt) is your half-brother?

Ew. Book me on *Jerry Springer*.

theatre

WIVE

Mrs. Warren's Profession • Shoctor Stage, Citadel Theatre • Closes Apr. 12

Can't accept her mother

But that's the least of what's hitting the fan. Initially accepting of her mother's choices (because of her lack of them), Vivie is haunted by the fact that her very upbringing is still paid

for by the exploitation of her sex. A moral vessel caught in some serious political riptides, Vivie is repulsed by the double standard and dirty dealings the rich infuse on the poor in the name of Good Business. Shaw presents this very modern argument with as much passion as compassion, shaking the sensibilities into a culture that doesn't think twice about the underpaid Third World workers (mostly women) who sew their Nikes together.

It's a fascinating and wholly accessible piece of theatre.

The second act grinds to a halt with some confusing exposition and detail mongering, a sharp contrast from the riveting first half with its unsaid subtext and double entendres. Glynis Leyshon's

direction ran the gamut from stilted poses between dialogue to metaphor that was, to my taste, heavy handed. The dialect work, a thorn in the side of many productions I've seen, was incredibly inconsistent on a few parts.

This is why actor Larry Yachimec shines in this show. He simply chooses not to do it, and his delicious character work features as a result. As Mrs. Warren's silent partner and the show's heavy, Yachimec is wonderfully creepy and breathtaking to watch in his nefarious dealings. Also, it was a delight to see actor John Ulyatt play something on the darker side for a change. As Vivie's charmingly amoral fiancée, Ulyatt gets to stray from his usual clueless ingénue roles—and he gives it panache. Here's to seeing him challenged further in this vein.

First and foremost, this is a character show. Back to my initial point, that of the roles for strong women, this is something that any young actress-in-the-making must watch. This is how it should be done, girls. Clement and Semple have a combined stage chemistry rarely allowed stage-time in current theatre administrations with a budget like the Citadel's. They demand of each other the utmost, and at times, the impossible. The sense of betrayal and simon-pure hurt is intense and completely in the moment. And who wouldn't want to live up to diva Goldie Semple's ideal? This lady gives the rest of us a banner to follow as artists... consistent, courageous and fiery.

Hey, thespians! Citadel season on the way!

By ARAXI ARSLANIAN

Theatre season announcements are like those catalogues that come out just before Christmas, full of shiny delights for little girls and boys to put on their wish lists. It's also a great way to help you gauge the pH environment for auditions. Example: do you need to brush up your hoofing, your dialects, your hand-to-hand combat (although in the present fiscal conditions for the arts, that goes without saying)? Is there a shot for you if you're tall, small, not-white, not-male, not from the South Side? Anything is possible, I suppose.

OK, pencils up.

The 1998-99 Citadel season kicks off with *Of Mice and Men*, the stage adaptation of John Steinbeck's powerful novel. Out-of-work farmhands George and Lennie struggle against the universe and their inner demons. Off hand, that's a big dumb guy, a smaller smart guy, cute girl, some burly farm-hand types and a townspeople or two if you're a character actor. It previews Oct. 10.

Next is *The King and I*, starring Jan Alexandra Smith (*My Fair Lady*). It's a Rodgers and Hammerstein musical based on the true story of an American nanny hired to teach in the court of the King of Siam. So that's dancing, singing, and dialect work. There's an Asian guy (but

he'll be imported), soldier types, dainty courtesans and plenty of little scampers. Mom and Dad, this could be little Timmy or Tina's big chance. It previews Nov. 28.

theatre news

Tartuffe previews Jan. 30, and has opportunities for just about everybody. A French court tends to have a bit of everything.

There's old fat guys, old skinny guys, middle-aged guys, a guy who can handle a sword and look good in ribbons, an older lady and a couple of hot mamas for the erring member of the clergy to chase around.

The Bard makes an appearance

Speaking of opportunities! William Shakespeare's *Twelfth Night*, previewing Mar. 20, is choc-a-bloc! Burly soldier types, a couple of young studs, a mournful babe, various servant roles for the character actor in your life and two cross-dressing parts. I think Darrin Hagen may be too tall for the latter. Or is it too sassy?


The Importance of Being Earnest previews Apr. 10, and is one of those prose-dense comedies from Oscar Wilde, so you'd better kick up your annunciation, actors. All those big words! The lack of commas! Nothing is more embarrassing than a mumbled punchline. This is all about being hoity-toity, so brush up on those skills as well. And don't forget the dialect work, yikes. That's a couple

of fey guys, a couple of corseted babes and an ancient diva. Although I have heard of that part being played in drag. But Darrin's too young and sassy.

Ancillary productions abound in the Rice once again! David Hare's *Skylight*, canceled for reasons mysterious this year (I say that not because it sounds fishy, I just don't know anything), is scheduled to preview Feb. 14, '99. I don't know the play, but it's David Hare, so brush up on your Queen's English. Also, rockin' scribe Paula Vogel's (*The Baltimore Waltz*) *How I Learned To Drive* previews Oct. 31. It's about growing up in Baltimore in the 1960s. Practice the Monkey, the Pony and teasing your hair to heights that's defy gravity. Finally, *The Great Wingfield Adventure*, a record breaking combination of *Letter from Wingfield Farm*, *Wingfield's Progress*, *Wingfield's Folly* and the latest installment, *Wingfield Unbound*, starts Nov. 7. Actor Rod Beattie will be playing all the parts, though. Greedy bastard.

The season rounds out with a Rodgers and Hart musical, *Babes in Arms*. Previewing May 15, the piece is about the children of vaudevillian performers who write, direct and star in their own musical review. That's means casting across the board. The 1939 flick starred Judy Garland and Mickey Rooney, so the only logical casting choices would be found in Darrin Hagen (as Judy, of course) and Ron Pederson.

But who listens to me? ©



Wired
THIS WEEK WITH
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Wired's Fave Pick: Sharkskin
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MONDAY 10:30 pm
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Wired's Fave Pick:
Stanley Carroll's Fashions at Rebar

TUESDAY 10:45 pm
CARLOS DEL JUNCO BAND Live!
- 34: Naked
- Super Baritone

Wired's Fave Pick:
Tom Jones at the Juke

WEDNESDAY (no show)
- Get "Wired" on your own

Wired's Fave Pick:
"The Rules of Irene" at the Marschke

WEEKNIGHTS

THEATRE notes

By ARAXI ARSLANIAN

Although it feels like you just finished audition season, here it is again.

Screech!

Things are happening, though. Brad Fraser's *Martin's Day* (not only the title has changed, there's even a part for a woman!) has just wrapped up an intense week of readings. Theatre Calgary has a new artistic director (again? Are these guys dying from post-traumatic stress disorder or what?), Alberta Theatre Projects has decided to go with a full-season repertory company, instead of just the Playwrights Festival.

Be it from artistic ennui or desperation, more and more of

us are trying our hand at penning one-man shows. The Fringe might be pretty... abem... interesting this year.

Just kidding.

But I do have a small request.

Could we all refrain from singing pieces from *Rent* at this year's auditions? We don't want every artistic director in the nation to go stark-raving mad, after all.

Now, the news.

Catalyst Theatre is getting ready for yet another of its tour-de-force fund-raisers! *Eggzoober-ant!* will feature a plethora of E-towns art, media, business and theatre communities creating ceramic genius from a supplied egg. The pieces will then be auctioned with libation and partying to follow. Featured artists this year include Katherine Koller, Darrin Hagen, John Farwell, Tony Sharkey, Brad Fraser, Melinda Sutton, Trevor Schmidt and Harvey Anderson. It all goes down Apr. 18, with a 6:30 p.m. viewing and silent auction and

the live auction at 8:30 p.m.

The Edmonton Fringe Festival is going strong. An estimated 440,400 festival patrons will continue to see artist-produced work (including 70 world premieres) this summer. Thanks is due to the efforts of the *Angels of the Fringe* fundraising drive of last year. Fringe Theatre Adventures is confident that this year's drive will move the festival into miracle status. Donate \$100 (or more) to help continue this Canadian showcase. They need 1,000 angels to help them reach their goal of \$100,000. The campaign runs Mar. 25-May 31. For more information, call 448-9000.

For the third consecutive year, Sherwood Park's Festival Place will be hosting Strathcona County Fringe participants on Aug. 24. Strathcona County-based artists are invited to feature their production at the space. Last year's hits included *Dick and Jane Get Laid* and *Wolfboy*. Call Jennifer Graham at 464-2852 to reserve your space free of charge.

Attention actors-in-the-making, budding scribes, enlightened despots (directors) to be and theatre nuts! Amateur theatres most kick-ass happening is ready for you to jump in feet first. The Edmonton Region One-Act Festival is about to have its annual general meeting. 2000 and One-Act Festival: A Theatrical Odyssey is in the making and needs people with vision, passion and a little time on their hands to go for the gold with a project. The Committee Executive will also be elected for 1998-1999. The world and his wife are welcome. Its all going down at The Walterdale Playhouse, Apr. 15 at 7:30 p.m. Call Gerald Osbourne at 448-9000 for more info.

Local lad Kevin Kruckychiw is starring in Alberta Theatre Project's latest production. *Picasso at the Lapin Agile*, penned by mega-star Steve Martin, runs until Apr. 18 and also stars Brian Linds, Wes Tritter, Naomi Sniekus, Yurji Kis, Ravonna Dow, Allan Morgan, Paul Braunstein

and Joseph Davies. Lets see how Kevin survives Cowtown. Moo.

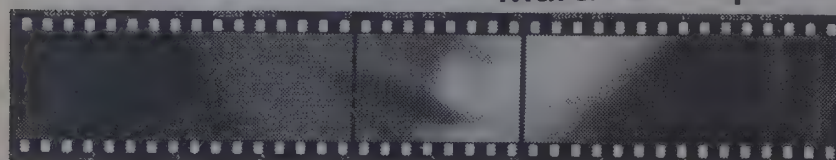
Im putting out a call for everyone in this community to buy copious amounts of booze for the cast of Catalyst Theatre's *Songs For Sinners*. Swathed head-to-toe, and daily, in a concoction of wheat germ, flour and water, these guys are sloughing off more than just dead skin cells. Think of testosterone-filled cast members Dov Mikelson and Trevor Schmidt, whose futile attempts at trimming their body hair had lead to nothing but prolonged agony. Talk about ouch. And only one shower in the whole place!

Got news, auditions, fund-raisers, calls for props/costumes/paraphernalia for your independent theatre production? Send it to THEATRENOTES c/o Araxi mail or in-person at #307 10080 Jasper Avenue T5J 1V9, by phone at 426-1996, fax at 426-2889, or e-mail at <office@vue.ab.ca>. Kick ass!



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Inventor gets historical short shrift

Nikola Tesla was an
ignored genius

By AUDREY WEBB

The Canadian National Theatre Co-operative wants to shed some light on the life of Nikola Tesla, one of history's oft-overlooked geniuses.

Tesla was born in Croatia (then part of Austria-Hungary) in 1856. A learned man, Tesla studied mathematics, physics and philosophy. After working throughout Europe, Tesla immigrated to America in 1884.

He was an electrical engineer and an inventor, responsible for the creation of the Tesla Coil. He also developed the Alternating Current (AC) System of electricity. His discoveries in this field were in direct competition with his employer, Thomas Alva Edison, who was bent on promoting his own interests in Direct Current (DC). Despite the fact AC ultimately was proven to be the most effective of the two systems, Edison is the man whose name first comes to most mind when electricity is mentioned.

Why is this so? How could one of the greatest minds of the late 19th century be so forgotten? According to Aaron Franks, who has the lead role in the play

Tesla Electric, the recognition Tesla deserved was hindered by the man's lack of business acumen.

Not a great salesman

"He was limited by his mentality," says Franks. "He had visions hermetically sealed in his brain, but was not business-minded."

It seems that Tesla, well-regarded and sought after by the social elite in New York City, simply failed to capitalize on the schmoose factor. Often invited to social functions, Tesla ignored the requests for his company, preferring solitude. For Franks, this is the most challenging part of the role.

"It is hard to understand a man who is poised to have everything he wants but is disconnected from people," says Franks.

Tesla made very little money from his inventions and ultimately became an eccentric recluse. Although Tesla lacked the ability to party hearty, he could certainly switch on the charm when he wanted to. The inventor would often present his experiments and findings to the public in slick demonstrations, reminiscent of traveling medicine shows.

"Instead of snake oil," notes Franks, "the product was electricity."

These elements of showmanship will be evident in *Tesla Electric*, which is presented by the same company responsible for the critically successful production *The Life of Galileo*. Franks describes many of the technical aspects of the show to be like a circus. And what's a good circus without an animal act?

Joining the cast will be a Corgi/terrier mutt who will undoubtedly steal some of the spotlight, just as Tesla was outshone by his competitors.

theatre

POVUE
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The sun doesn't shine on Australian's bad script

By AUDREY WEBB

The latest production of Studio Theatre is intended to showcase the talents of those students about to graduate from the University of Alberta's drama department. *Sunrise*, by Australian playwright Louis Nowra, presents a great many challenges to the cast. Some of the actors are required to portray characters more than twice their actual age, while others must tackle complex accents and deal with physical disabilities. Unfortunately, *Sunrise* also presents a great many challenges to the audience.

The beginning of the first act is a dizzying introduction to the cast of 13, with characters popping through doors and making entrances from the garden maze at a pace generally associated with British farce. Because all the actors are of a similar age, it is difficult to determine which actors are portraying the children and which are portraying the members of an older generation. Be sure to pick up a program to clarify the relationships for yourself at intermission.

Well, the costumes are good

Daniela Vlskalic plays the moth-

er of the Shelton family, the members of which have gathered to celebrate the 60th birthday of the patriarch Clarie Shelton. Of the actors portraying the older generation, Vlskalic best handles the task of communicating her character's age. She carries herself with a degree of sophistication indicative of her maturity and social status. She is ably assisted in this regard by the splendid costumes designed by David L. Lovett and E. Cherie Hoyles.

All the cast members have various strengths and weaknesses, ranging from impeccable comedic timing and wonderful voices to tendencies to overact in attempts to be earnest. However, these qualities, both good and bad, are by far overshadowed by the play itself. In *Sunrise*, Louis Nowra has created a script that is drawn-out, overbearing and terribly self-important.

The playwright has included loads of symbolism but precious little content or focus. He seems to want the audience to learn something about communication. The only real clue to this theme is that many of the characters must deal with some obstacle which limits their ability to express themselves. There is a Czech woman, a girlfriend to the Shelton son. The couple substitutes conversation

with constant foreplay. Ly, the Vietnamese gardener, speaks very little English. However, when he recites a poem he wrote, his vocabulary increases a hundred-fold. Vince, a former colleague of Clarie Shelton, has suffered a stroke and can only communicate with written notes or by mumbling. Shelton, who cannot even speak to his own son, understands his friend perfectly. Ironically, the playwright, who twists these thematic threads throughout the text, seems incapable of deciding what it is exactly he wants to express.

It's longer than *Titanic*

It is very unclear whose story is being told. Snippets of information are dropped about characters, never again to be discussed. These developments do not drive the story forward. Their only contribution is to the length of the play, nearly three hours including intermission.

Characters enter into heated debates, the topics of which come flying out from some dark corners of their minds, illuminating nothing that has previously taken place on stage or ever will.

Nowra's language is often poetic to the point of being cryptical. As nothing is made terribly clear, the audience is left to attempt to grasp at even the most obscure of references in an attempt to delve some meaning from the script. Are

we, for example, to concern ourselves with any possible allegorical connection between the son's name (Tristan) and Isolde, the Chihuahua who's having puppies in an unseen room? There is only so much patience an audience member should be expected to have. One man who spoke to me at intermission expressed it best: "I guess it must be good because I

don't know what the hell any of it is about." It is horribly presumptuous of the playwright to assume the audience will love his work enough to want to work really hard to figure it out.

My advice? Don't lose any sleep trying to guess what any of this self-indulgent script means. Undertaking such a task could keep you up until sunrise.

theatre

Sunrise • Studio Theatre, Timms Centre • Closes Apr. 4

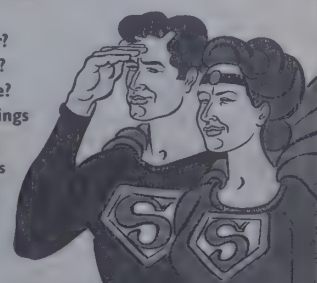
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Hoping for a larger audience

That Woman displays the best theatre has to offer

By DAVID GOBEIL TAYLOR

Like most people nowadays, I grew up on a steady diet of cinema. Only in my late teens did I discover theatre—via a production of Aristophanes's *Lysistrata*—but I haven't looked back since. Sure, I still watch the occasional movie, usually by renting them (it's so difficult to get a theatre troupe to perform in your living room), but the power and allure of live performance remains my passion.

For the second time this season, Theatre Network has reminded me why I love theatre. Its production of *That Woman* couldn't be less cinematic—it's episodic instead of linear, and relates the story through wistful fragments of memory instead of live action. *That Woman* instead relies on the strengths of theatre—writing, acting, direction, design—that are unique to the genre, creating effects and evoking emotions that no film could hope to achieve.

I didn't need to be sold on the playwright—Daniel Danis's awards, including the Governor General's Award, speak for themselves. Although I had never before seen one of his plays, he is spoken of highly by other Quebec playwrights I admire.

And his script does not disappoint. Danis takes a lot of chances: his characters are all flawed,

making it a challenge for the audience to sympathize with them at first. It's also a challenge to follow the plot—it's given out piecemeal, in a series of poetic, dreamlike monologues.

An anonymous lead

But the script amply rewards the audience for its attention. *That Woman* is the story of a woman (whose name is never given), who is sent away from her family after disgracing herself by exploring her sexuality (this is rural Quebec, remember). At first I thought this was going to be another play with the theme of the power of female sexuality—nothing wrong with that, but it's been done to death. (It's the theme of *Lysistrata*, after all, and thousands of plays in the thousands of years since.)

But female sexuality is only one part of the intricate mosaic Danis creates. The woman starts an affair with an old man upstairs and conceives a son, Pierre. The old man is hardly a model father—he started out by spying on the woman in her bathroom and regularly abuses, both verbally and physically, his legitimate son.

The woman, old man and son relate the (mostly tragic) memories of their lives on stage just after the woman's death. There's heartbreak, cruelty, alienation and, occasionally, love—in short, a rather apt portrayal of life in all its facets.

That Woman could easily have been done badly. It requires a stellar cast, subtle and intricate direction and effective design. Luckily, Theatre Network's production has all three.

Cooper's direction shines

Marianne Copithorne, Tom McBeath and Ashley Wright make up a fine ensemble—no one outshines another and an illusion of dialogue is created from a series of monologues. John Cooper, who brilliantly directed another episodic, monologue-based play, *Atlantis*, earlier this year, creates the same momentum in his blocking and pacing. Morris Ertman's set, Robin Shannon's lights and Darrin Hagen's music are suitably evocative and (more importantly) in the background where they belong.

My only quibbles are one recurring light cue, meant to represent a photograph being taken, and Copithorne's constant spitting on stage. We already know that the actors are talking about memories—these flashbulbs interrupt the wistful spell that everyone else is trying so hard to create. Copithorne expectorates every time her character has an unpleasant memory and let me tell you, she has a lot of them. After a while, I became slightly queasy at the thought of all that saliva where she and other actors are walking, sitting and even (ugh!) lying down.

Also, it would have been nice if Danis's program notes in French were typo-free (for the benefit of any Francophones who might like to see a Quebec play) and if the translation were perfectly accurate (for the benefit of everyone else). They're close, but no cigar.

These are, however, quibbles. The only real disappointment to me was the size of the audience—well under 20 people. I realize *Graze* was just re-released; hopefully, more people will be drawn from the usual cinematic evening out to see this wonderful example of everything theatre does best. ☉

theatre

That Woman • Roxy Theatre • Closes Apr. 5

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Edmonton

An Argentinean treasure comes to Edmonton

Two South American dance masters will teach tango

By DAVID DICENZO

Ernst Eder has caught the bug. The owner of Edmonton's La Boheme Restaurant recently visited Argentina and returned with an incredible passion for the sensuous tango.

"Basically, I am an addict of the tango," said the former professional dancer. "I haven't danced for 20 years, but this tango has changed that. It is so beautiful to watch."

The popularity of the dance is surging worldwide and Eder is doing his part to promote it in Edmonton. He hosts a tango bar at his restaurant every Friday evening and guests often dance well into the early hours of the morning, creating their own interpretations of the sexy steps. To him, the dance is uniquely personal and open to any improvisations.

"The tango is to Argentina what jazz is to New Orleans," said Eder. "It is unlimited and takes much to master."

While in Buenos Aires, Eder took lessons from Argentinean tango master Miguel Angel Pla and his partner Maria Raquel Coltrinari. Eder invited the duo to Ed-

monton and they will share their expertise teaching classes here Apr. 2-11.

"Miguel is quite a personality," said Eder.

An Evita performer

Eder said Pla has won three international competitions and is widely regarded as one of the greatest tango masters in the world. The

veteran of stage and screen most recently appeared in the film *Evita*, by Alan Parker.

He and Coltrinari will offer group and private classes at Concordia University College (Goldbar Campus) and will provide tango demonstrations at La Boheme Apr. 4 as

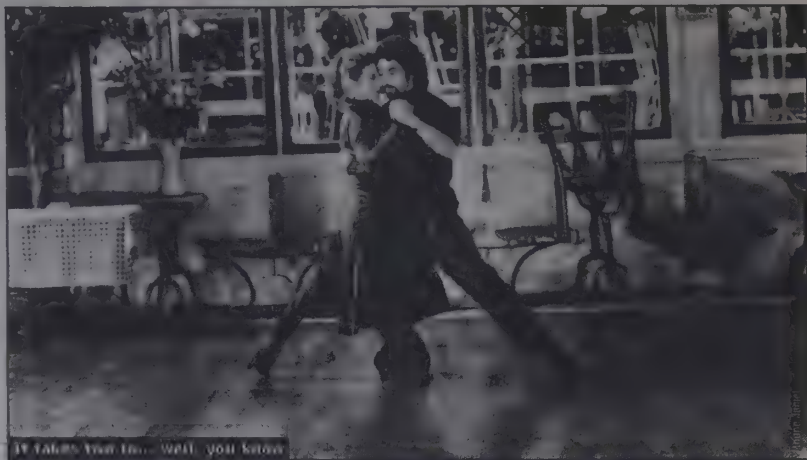
part of the U of A Dance Club's annual Top Hat and Tails event. The partners also hit the dance floor with performance presentations at the restaurant on Apr. 3, 10 and 11.

"In a way, this has become a bit of a cultural exchange between Canada and Argentina," said Eder.

The origin of the tango dates back to the turn of the century. Eder said immigrants created the steamy dance in the suburbs of Buenos Aires and by 1912, the military had banned the tango because of its provocative nature.

Back in the bordellos

It then moved to major cities in



the United States and Europe but seemed to lose a bit of the sensuous appeal. Eder said the dance went underground and resurfaced in bordellos, where an acrobatic element was added and the heat was naturally recaptured.

In the 1930s, Argentinean film star Carlos Gardel brought the dance back into prominence and it has remained popular ever since.

"The tango became a national treasure to Argentina," said Eder.

To Eder, the tango is quite distinct. He believes it drums up a passion that is not easily found in other dances.

"The tango is a place where two people touch each other very close," he said. "For three minutes, it is a romantic interlude."

Canada is definitely catching

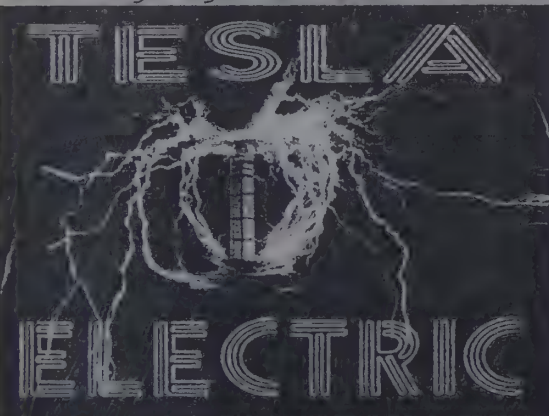
on as the dance has gained popularity in Montreal and Vancouver. La Boheme has been presenting the tango bar for the last four months but Eder said it is still in the infancy stage here in Edmonton.

To register for classes or purchase tickets for the dinner/dance, contact Eder at 474-5693.

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presents

A Play by David Fraser



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Shauna Murphy

Sound Design
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Gallery cartoonists yuk it up

By DANIELLE ZYP

If you're looking for a laugh, the exhibition at the McMullen Gallery in the University Hospital is sure to tickle your funny bone. *Laughter is the Best Medicine—the Art of the Cartoon* is on display, mounted by members of an informal group known as the Cartoonists' Union.

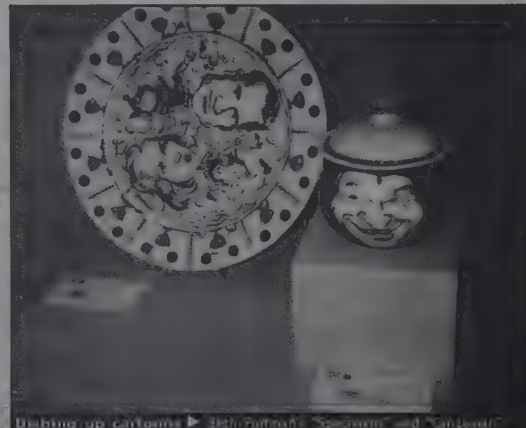
If a budding artist wants to join, initiation involves merely calling up an old-hand like Yardley-Jones and asking for advice. This show is very professional however—and very funny, as well.

Poking fun at government and issues of the day are some hilarious editorial and political cartoons that you might recognize, including four by the show's own James Grisdal. Getting a chuckle from even the most mundane events like making coffee is the goal of popular comic strip *Betty* by Gerry Rasmussen and Gary Delaine. Dwayne Cannan's *The Art of Laughter* series provokes a giggle just through the sheer humor of examining an exaggerated laughing face.

Punctuating the ink and watercolor drawings are the half-dozen Picaso-esque portraits painted in oil by Cathy McMillan. Deviating even further from the usual cartoon format are the mirrors and vase by Fiona Yardley-Jones and the pottery of Beth Portman.

Celebrity clay

Portman traverses new territory with her lampoon of celebrities on clay. A piece called "Starlites" features caricatures of Tom Cruise, Michelle Pfeiffer, Nicolas Cage and others, framed in a film strip. "Specimens" is a plate glazed



Disabling up cartoons: Beth Portman's "Specimens" and "Cartoon"

with cartoon look-alikes of Mulder and Scully from *The X-Files* swimming in green gook and surrounded by aliens.

Portman says: "It was a nice change from what I usually do with animation where you're working on paper. What I love about pottery is that it's functional. A lot of times, caricatures that are done on paper end up in a frame in the den and nobody gets to see them."

Portman works out of Scona Clayworks near Whyte Avenue on a regular basis. If you bring in a photo, she will create a personalized piece of pottery with a caricature of your choice. She also works out of the National Film Board producing animated films.

Better the NFB than Disney

A pan cell of the bar scene at a Hoo Doo Hoe Down from Port-

man's film, *Cactus Swing*, is hanging in the exhibition. She produced that three years ago, working on all aspects of its creation. She prefers the smaller, more intimate and complete involvement of an NFB project over a prestigious job in an American animation studio saying, "If I went to Disney, I'd have to specialize."

Matthew Brett, Fred Curatolo, Bill Mackay, Malcolm Mayes or Spider Yardley-Jones—at least one of the cartoonists at this show will have you chortling and snorting. Cultural Coordinator Barbara Johnston claims laughter and perhaps art really are the best medicine: "I haven't met an artist yet who didn't believe this was a really important thing. They know from personal experience that art can be healing."

Laughter is the Best Medicine—The Art of the Cartoon continues until May 2. Spider Yardley-Jones will conduct a cartooning workshop Apr. 8 beginning at noon.

Grease still shines after all these years

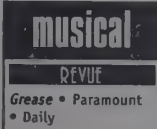
Musical classic returns in 20th anniversary re-release

By PATRICK VUONG

Though there are a small number of movie-goers who dislike *Grease* only because of their distaste for musicals, the vast majority of viewers (and critics) still see the movie as the greatest musical ever created; its re-release on its 20th anniversary is proof of that.

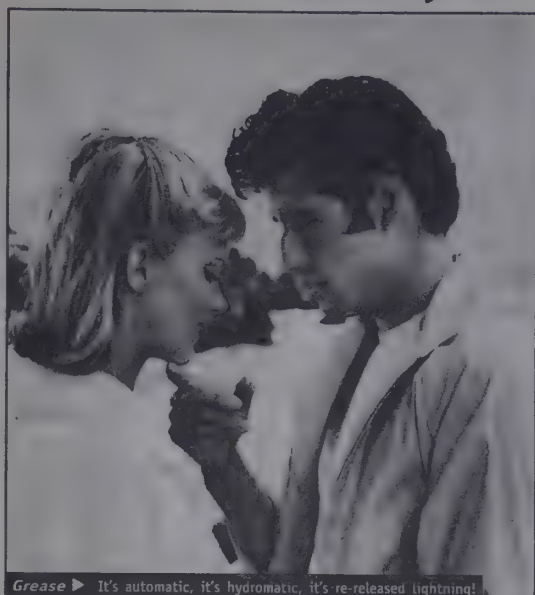
The film that cemented John Travolta's fame, *Grease* is a successful combination of well-choreographed dance and beautifully-sung tunes with Hollywood glitz.

Its simple story serves as the backdrop for all the familiar dance steps and infectious songs: Danny Zuko (Travolta; *PAGE/OFF*) and Sandy Olsson (Olivia Newton-John; *Xanadu*) share a romantic summer together but go their separate ways once school resumes. They are amazed to find that they end up at the same high school but, because he must uphold his image with his gang, Danny is forced to play it very cool. *Grease* is the typical "Guy-meets-girl, guy-gets-girl, guy-loses-girl, guy-wins-girl-back" story but it is painfully obvious that the plot is not the reason for the movie's phenomenal success. The film succeeds because of its charm.



The magic lives on

But one question remains: Can the charm of this movie still be appealing to viewers 20 years later? In one word, yes. *Grease* endures and still holds the same entertainment value; plus, it doesn't hurt that the new version has enhanced color with digitally re-mastered stereo sound to complement the whole experience. Even from a '90s point of view, *Grease* is as energetic and fun as it was when it was first released. This is evident by the fact that this



Grease ▶ It's automatic, it's hydromatic, it's re-released lightning!

movie musical still ranks among the top 10 video titles sold in the United States and has sold over 20 million double album soundtracks (over 1.2 million of those were sold in the last two years).

Another reason why this Broadway adaptation has been so successful is because the whole theme of the movie is still relevant to teenagers now. Even though it was filmed in the late '70s with a story taking place in the '50s, *Grease* still provides something people can relate to; though the clothes and setting may look different, the teen angst, attitudes and romance are the same. And no doubt the baby boomers and post-baby boomers, in a wave of nostalgia, will be taking their children to see the *Grease* they experienced on the big screen (and it is a much more involving experience than watching it on video).

Re-release not a cash cow

With re-releases becoming some-

what of a Hollywood trend, some may consider this re-release as just an attempt to cash in further on the already \$340 million in box-office receipts—but this film deserves it. When the *Star Wars* trilogy was released last year, producer George Lucas explained the reason for the re-release was that the technology was finally available to make the film the way he envisioned it; and now that *Grease* is back on the big screen, it's obvious that the main reason for its re-release is simply the high demand for it.

This film was—and still is—a fabulously entertaining trip and arguably the best movie musical of all time. In fact, anything closely related to *Grease* has been a hot commodity. The theatre version, successful in its own right before the movie, is still playing on Broadway! Musicals since haven't even come close to the level of achievement that *Grease* has accomplished (not even the more recent *Evita*, with all its star power). Like the advertisements say, *Grease* is still the word. ●

A noble, but dull, documentary

Beating the Streets tells heart-rending suicide tale

By RUSSELL MULVEY

This is a documentary with a very worthwhile, very moving topic. This is a documentary that is very straightforward and dull.

The manner in which it is done is dull. Fortunately, the subject matter rises above the pedestrian documentary style.

Beating The Streets is about a few things that are all interrelated. It is about the tribulations of Joe Cloutier—a man who, for the past 12 years, has been helping the inner city kids of Edmonton. *Beating The Streets*

is also about two of those inner city kids—Marilyn Brighteyes and Lance Marty. The film follows their progress over a period of six years.

In 1986, Cloutier founded the Inner City Drama Association in Edmonton. Its purpose was to assist kids in discovering solutions to their problems through theatre. It was also a forum for demonstrating the problems faced by people who live with abject poverty and racism.

A few years after the founding of the Drama Association, Cloutier founded the Inner City High, a school for kids at risk.

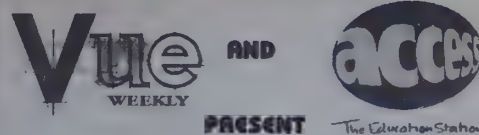
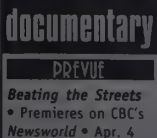
Brighteyes in the news again

Marilyn Brighteyes and Lance Marty were initially performers in the Drama Association and then students at the high school. During the period of time *Beating*

The Streets covers, Marilyn's brother, Peter, is convicted of first-degree murder and commits suicide.

Beating The Streets is undeniably a worthwhile documentary but its disjointedness and its near pompous narration make it seem almost superficial.

I would hope that director Lorna Thomas recognized that there was no real need for narration and that it was forced upon her by the nabobs in the CBC News department. Thomas has made one documentary film before this called *Str It Up*—a film about communal kitchens in the inner city—and it lacks the severity of *Beating The Streets*. I appreciate and commend her devotion to her subjects. Certainly Joe Cloutier and everyone else involved in the Inner City Drama Association and the Inner City High are people and ideas worth promoting and documenting. I just wish that there was a little more art and craft put into the film. ●



"Movies Worth Watching"

Throw Momma From the Train

Saturday, 9:00 p.m.

Commentary by: Jacques Benoit,
Instructor/Course Developer,
Athabasca University & Grant
MacEwan Community College

Popular culture is a restless thing. Many of its critics say that it is all motion and no picture—full of stereotypes and conventions, whereas literature and the high roads have their conventions in genres. They are not quite so formulaic. But I will argue that there are patterns similar in the conventions and formulas of popular culture and the major arts. *Throw Momma From the Train*, for example, is a part of the traditional genre of comedy and the suspense thriller. It's both a tribute to and a send-up of the thriller genre that Alfred Hitchcock created, which we all know the conventions of. It is a sign that you have made it as a genre when all the other little movies start making fun of you. So, we are familiar with the murder, the suspense, the red herrings, the clues, the villain we can almost sympathize with who is quite intelligent and the hapless victim of the crime who is running around trying to figure out what the hell is going on. But here, in Owen (DeVito), it does not take us very long to realize that we have a villain who is five cars short of a locomotive.

Danny DeVito has fun as both director and actor, making fun of the conventions that Hitchcock laid down. If Hitchcock and other filmmakers define the boundaries of suspense thrillers, then what filmmakers like DeVito do is play with those boundaries: tow-the-lines, fool around with the expectations and suspense—and play them for laughs. This is part of the second level of genre development. After the original foundation-makers are done with the genre, you later get people who want to play with the conventions. Then the next level is where the filmmakers begin to challenge the conventions and go against them in a serious manner. The final level is when the filmmakers begin to take apart the conventions completely. This film is still part of that second level—the parody. It plays with the conventions of the suspense thriller, makes fun of it, but does it for laughs and still pays tribute to that kind of film at the same time. This movie, then, could not exist without its predecessors.

When you look at a history of the arts—literature or music—we find that they have always existed in genres as tradition and that the new writers and artists that come up are refining or adding to or recreating the genre within which they are working. This film is no different. The only red herring might be that it is possible to have a stand-alone, original film that owes nothing to anyone. Alfred Hitchcock is a good example of this kind of genre development. Originally, he was known as a great genre filmmaker of suspense thrillers. Now, he is just known as a genius of film. Period. It's the very authority that he and his genre have earned over the years that means we can have fun with making fun of him.



Professor Robinson ain't no Albert Einstein

Lost in Space loses the viewer in space/time continuum

By RUSSELL MULVEY

Danger, danger, Will Robinson. Or should I say, danger, danger, reasonably adult movie goer. (Every film review about *Lost In Space* will use the danger, danger line at least once and I felt that I should get it out of the way quickly).

Lost In Space is the big-screen version of the little-screen science-fiction series that starred June Lockhart, Guy Williams and Billy Mumy. It was never a big hit, though it did play for three seasons and developed a cult following. It was one of those

shows that was weak, real weak, on science and was only notable for its overt sexism.

The basic concept was that sometime in the future (actually the year the Robinsons left for Alpha Centauri was the futuristic date of 1997) the family Robinson—along with the hunky Major West and the evil Dr. Smith—get lost in space.

The concept has been tightened up for its transfer to the big screen. Prof. Robinson is out to save Earth. It seems that the poor planet can only sustain life for about another 20 years. Prof. Robinson has been instrumental in developing what

is essentially a faster-than-light drive, a hyperdrive. This drive involves building a gate in orbit around the Earth and then building another gate in orbit around what ever planet you want to go

to. This gate at the other planet is the problem. Getting there in hyperspace would take no time at all, but when you go into hyperspace without a specific gate to go to, you get lost. So, Prof. Robinson's solution is to take his family—Maureen, Judy, Penny and Will—and go the long way around to the planet where the hyperdrive gate needs to be. The long way around takes 10 years, but it's an easy 10 years since it is to be spent sleeping.

A Seditious saboteur

The Robinsons and their intrepid pilot take off and go into hibernation. But Dr. Smith, a double agent working for the "Seditionists"—a group of bad guys who seem intent on trying to save the Earth by themselves—sabotages the Robinsons' flight. To save themselves the Robinsons activate the hyperdrive. The hyperdrive is used and the Rob-

insons are lost in space. And time.

Despite his genius, it seems that Professor Robinson is unfamiliar with the basic concepts of physics as pointed out by Albert Einstein and his own son. Space and time are really the same thing. You move through one and you move through the other. The *Jupiter 2* comes out sometime in the future next to a derelict space ship that had been (or will be depending on where you're standing in the space/time continuum) sent out to look for them.

And this is where the action really starts. And that is the problem. *Lost In Space* clocks in a hefty two hours and there is just not that much in it to sustain that much time, so to speak.

This is not director Stephen Hopkins' (*The Ghost and the Darkness*) first foray into science fiction. He did make *Predator 2* but that film had a very basic idea behind it. He never has a good idea as to what is supposed to be going on in *Lost In Space*.

out to my fellow film reviewers, what happens is that the *Jupiter 2* crash lands next to an older version of itself that is accidentally being projected into the past. Again, the special effects used in achieving this effect are nothing new but they are used well.

The performances are adequate given that nobody has to do all that much from an acting point of view. William Hurt (*Smoke*) takes on the role of Prof. Robinson and manages to give him the sort of detached air one expects of scholars. Mimi Rogers (*Austin Powers*) plays his wife, Maureen, also a professor. In fact, the whole family is educated. Judy (Heather Graham; *Boogie Nights*) is a doctor responsible for the crew. Penny (Lacey Chabert; *TV's Party of Five*) is responsible for the sensor equipment and Will (Jack Johnson; *Love Affair*) is responsible for the robotics. The Robot is back and does pretty much everything that it did in the series. Major West is played by Matt LeBlanc of the TV series *Friends* and his performance is OK. The evil Dr. Smith is Gary Oldman (*The Fifth Element*) and he is surprisingly understated—or at least understated compared to most of his recent roles as bad guys.

If there was a way to use hyperdrive gates and create a wormhole for viewers to jump to the second half of this picture, then I would say it was worth it. Otherwise, for all you *Lost In Space* fans out there, just come late.

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The kids'll love it

The film is more-or-less entertaining. Any kid younger than 13 and older than seven with a bent for sci-fi is going to really, really enjoy it. The special effects are nothing new but they are used well. There is some interesting computer animation, particularly in the form of an alien monkey that is rescued. The final monster is also pretty good. And (I don't give anything away by saying this) as I pointed

U of A film freaks hold festival

Filmzone presents first annual film festival

By AMY HOUGH

Do you really, really love film? The U of A students at Filmzone certainly do. This on-campus group has canvassed budding filmmakers across the globe and asked them to participate in the first annual *Mis Fit Short Film Festival*. The festival will showcase shorts that range from the promising to the Ed Wood amateurish—never discount the next Ed Wood, some still consider him a misunderstood genius.

The preview tape of the festival contained a mixed bag of short film varying in degrees in all aspects of script, camera work and sound. Where some of the shorts were mind-numbingly obscure, others kept up the pace with unique scripts and interesting—although somewhat hindered by the equipment at their disposal—camera effects. For sure, this festival is a screening of amateur works, but that may just be what the film buff ordered. This is a

chance to view the work of young filmmakers who have not yet been corrupted by the big filmmaking machine. No corporate Fat Cat has told these filmmakers what they can or cannot do—their visions are still innocent and pure.

Watching the tapes, I played a game I call "name the influence." A Tarantino fan here, a Scorsese fan there, a person who really likes the camera work of *Homicide: Life on the Street*. The influences were very easy to spot and I wasn't really quite sure if the

filmmakers were paying a homage or were rather a tad afraid of exploring their own creativity—but this comes with time and confidence. The *Mis Fit Fest* will certainly provide the opportunity for the viewer to either bolster or abolish the aforementioned confidence with a Q&A period with each filmmaker after each screening.

As I said before, these are amateur filmmakers and they would be more than delighted to get feedback on their work. Who knows? You may be shaping Canada's next Atom Egoyan or James Cameron.

short film

PREVIEW

Mis Fit Short Film Festival • Education
2-115, U of A • Apr. 3, 6:30 p.m.

Winter Guest slow, but convincing

By RUSSELL MULVEY

Bad guy makes a good director

Some films are slow, which is not always a bad thing.

The Winter Guest is about a day in life of a small, coastal town in Scotland. The sea has frozen over for the first time in recent memory and things in the town are not working as well as they should be, though one gets the feeling that things in the town—buses, electricity and such—rarely work well.

It is against this backdrop that the film slowly introduces us to four pairs of characters. There are the elderly spinsters, making their way to yet another funeral. There are the two boys playing on the beach, defying their parents' orders that they be in school. There is the young man and the young woman, discovering each other. And there is the mother and daughter.

The daughter is named Francis (Emma Thompson; *Primary Colors*) and the mother is named Elspeth (Phyllida Law; *Emma*). Phyllida Law also happens to be Emma Thompson's real-life mother. This pairing is the focus of the film. The fact that it is a mother and daughter playing a mother and daughter is probably important but the real fact is that both Thompson and Law are such fine actors it is impossible to tell whether the verisimilitude arising out of their particular pairing is real or imposed. That is to say that Law and Thompson could play, say, a father and son or a cop and robber or a cowboy and Indians and make it be just as real.

Of course, much of the credit for the veracity of the relationships and the characters goes to writer of the film and the director. *The Winter Guest* got its start as a play written by Sharman Macdonald with Alan Rickman.

Rickman also directed the play as well as the film. Rickman is the British character actor best known for playing villains in films like *Die Hard* and *Robin Hood, Prince of Thieves*. *The Winter Guest* is his directorial debut, as far as feature films are concerned, and he brings a deft hand to it. The film benefits from his acting experience. He lets all the actors find their own ways with their characters, allowing for a depth of characterization that is rarely seen in film.

And while the primary focus of the film is on the confrontational relationship between the mother and daughter, the other pairings do not lack depth. There is, apparently, more than a bit of autobiography in the film on the part of Macdonald and this, perhaps, explains the relative weakness and I emphasize relative, of two of the other characters.

The two boys, for example, are cutting school and killing the day wandering the desolate, though not barren, beach by the city. Their conversation contains much of the elements of the things young boys might talk about—things like sex and physical maturity—but it is artificial. Their conversation, as the film progresses, broadens to include things like the mean-

ing of life and why people bother getting up in the morning if they are just going to do the same things over and over again.

Conversation rings hollow

Certainly, these topics are not beyond the scope of the conversational habits of boys but as far as this film goes it is there to provide a counterpoint to the unspoken conversation between the mother and daughter. This artifice might have worked well on stage but on screen it is difficult to buy into.

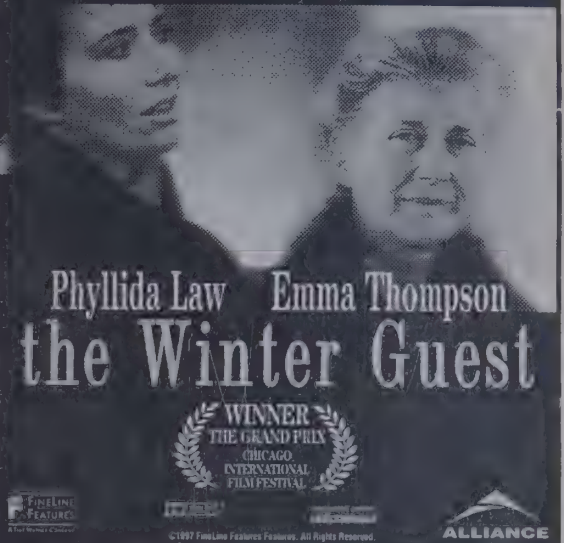
The other pairings are less obvious counterpoints to the mother/daughter thing. The young man is the son of Thompson's character and he, like her, is coming to terms with the death of his father. He is seduced by a young woman—or almost seduced. Their new relationship is rife with both the uncertainty of when his mother and grandmother are going to be returning and whether his late father would approve of the girl he is about to take up with. It is more than just his mother returning in a physical sense. The Thompson character has not been there for her son since his father died.

The Winter Guest unfolds like one of those slow winter days that are so common in Edmonton. You know you have things to do, things you must do but you also know that the weather is going to be getting in the way of anything you attempt, so why even bother? *The Winter Guest* points out that you bother because someone needs you to.

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Kevin Thomas, LOS ANGELES TIMES



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Che Guevara's Bolivian odyssey

Film remembers Latin America's storied revolutionary

By GARRY HOUGH

Che Guevara is best remembered for teaming up with Fidel Castro to liberate Cuba back in the '60s, but Richard Dindo's documentary, *Ernesto Che Guevara: The Bolivian Diary*, details much more compelling times for the revolutionary.

Though instrumental in bringing down the dictatorship, the outspoken Guevara soon alienated both Castro and Cuba's new-found benefactor, the Soviet Union. Guevara deemed the Soviets' brand of socialism an elitist system, which was bogged down by a greedy bureaucracy. Guevara couldn't quell his contempt and he soon criticized the Soviet Union in the press for exploiting Third World countries. Castro met with Guevara, and though their conversation was never made public, Castro's sentiment must have

been, "We love you, man, but you've got to go. I hear Bolivia is looking for a few good comrades..."

Better than Stallone

What happened after is so outlandish it is hard to believe Guevara's odyssey actually happened. With more bravado than Rambo, Guevara's plan was to sneak into Bolivia, hide in the forest, recruit some Bolivians and then overthrow the military dictatorship. To compound this impossible mission, he brought only 16 guys with him! Guevara's "army"

was bolstered with another 30 Bolivians, but such a feeble congregation only succeeded in calling attention to themselves. It wasn't long before Guevara was wanted dead or alive.

Dindo retraces Guevara's year-long flight through the mountains of Bolivia by filming the trails where the guerrillas ambushed the military, the farm houses where his troops hid and the peasants with whom Guevara came in contact.

Guevara's military genius is

irrefutable, because he managed to evade an army of 2,000 men for more than a year. However, his naïveté may be his most prominent attribute. Guevara's guerrilla force was much smaller than he first envisioned because he couldn't recruit enough peasants to fight alongside him. It is sensible a man of action like Guevara could make this fatal miscalculation, because if he were in the peasants' place he would have stood up and fought.

Ernesto Che Guevara: The Bolivian Diary neither touts nor condemns Communism, but instead concentrates on giving a fascinating look into the final days of one of the greatest men of this century.

documentary

PREVIEW

Ernesto Che Guevara: The Bolivian Diary • Zeidler Hall, Citadel Theatre • Apr. 3-4

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Newton legend rings hollow in Linklater's latest

Film doesn't do justice to real-life drama

By DAVID DICENZO

love movies based on true stories.

When done well, you can immerse yourself in the film and view real events as they happened—all artistic embellishments aside. Characters that you had only read about come to life. If you have no prior knowledge of the history, it suddenly becomes a big priority to find out more.

Director Richard Linklater (*Dazed and Confused*) had this opportunity with *The Newton Boys*, a factual account of America's most successful bank robbers, yet he falls short with a film that

lacks passion considering the interesting subject. Actually, seeing the movie with my girlfriend gave me a better idea of the market who will find this movie appealing. A cast starring Matthew McConaughey (Willis Newton), Ethan Hawke (Jess Newton) and Skeet Ulrich (Joe Newton) apparently gave her "A lot to look at" but even though they all had their brief moments in the movie, there's just something missing. Rounding out the major players are Vincent D'Onofrio (Dock Newton), Dwight Yoakam (Brent Glasscock) and Julianna Margulies (Louise).

We rob banks for a living

The Newton Boys is the true story of four brothers who robbed more than 80 banks across the United States and Canada from 1919-1924. McConaughey is the ring-

leader of the cordial thieves who see themselves merely as businessmen stealing from banks which are run by the real crooks. The Texas gentlemen definitely have a way with words and refrain from killing a soul throughout their bank-robbing history.

After the string of heists, the Newtons try to go into the oil business yet soon find themselves as dry as the well they bought. A final heist robbing a federal mail train carrying \$3 million is supposed to be the topper, sending the brothers into early retirement.

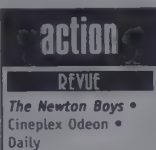
Things don't exactly go as planned—and after their inside source makes a deal with the feds, the Newtons are rounded up and put on trial.

The credits are the best part of the film

McConaughey—who hails from the brothers' home town of Uvalde, Tex.—was not bad as Willis, but the Southern-gentleman shtick became boring after a while. To be fair, the performances were decent considering what there was to work with. The movie itself really didn't evoke enough emotion; the drama wasn't touching, the comedy not too funny and McConaughey's relationship with Margulies progresses faster than the mail train they try to rob. There is a certain lack of continuity, especially in the dialogue between characters. It seems their conversations are always cut a line or

two short. *The Newton Boys* would have been more palatable as an A&E *Biography* with intelligent narration or as a detailed epic that produces more emotion.

I never really saw the Newton brothers on the screen; it was just Hollywood's young guns trying to play them. Unfortunately, the most entertaining part of the movie rolls through the final credits. Two of the real Newtons (Willis and Joe), as old men, recount their stories in clips from a documentary and *The Tonight Show* with Johnny Carson. That sure as hell beat lame scenes like money falling through the air in slow motion to show the brothers striking it rich. Please! ●



Imax makes a mountain of a film

Everest risks lives just for the sake of risking lives

By RUSSELL MULVEY

Some things are just really stupid. Risking one's life for no other reason than to say that you risked your life is stupid. The old cliché about climbing a mountain "Because it's there" is stupid. I'm not saying that mountain climbing is stupid. What I am saying is that climbing some mountains is stupid.

In particular, climbing Mount Everest is stupid. It is stupid because it has been done more than a few times before. It is stupid because climbing Mount Everest requires a massive team effort just to get a couple of people to the summit. It is stupid because dozens of people are endangered whenever one person wants to get to the top of Mount Everest. It is stupid because of the dozens of people who are endangered (most are invariably Sherpa guides and porters who are only

there to make a few bucks and are certainly not getting paid enough to risk their lives). The real name of Mount Everest—that is, the real name if you are one of the people who live in Nepal and don't much care for imperialistic renaming of your countryside—is Chomo-Lung-Ma.

The story isn't the point of the film

Everest is now the latest Imax film. Like all Imax films, it is spectacular to watch. Saying that watching an Imax film is the next best thing to actually being there is trite but true. Certainly, the scenery that is captured in this film is spectacular.

But—and this is a big but—why even bother to pretend to be filming a story? This Imax film has been described as having the most compelling story of any Imax film yet made, but as stories go it is painfully simple and stupidly tragic. The concept of the story is this: Ed Viesturs, "One of America's leading Himalayan mountaineers," is chosen to lead yet another expedition to Ever-

est. The ostensible reason is to place global-positioning-system satellite receivers on the mountain to see just how high it is getting. While they are there, another expedition trying to climb the mountain gets caught in a snowstorm and eight climbers die, including Rob Hall. Hall was an experienced New Zealand guide who was, apparently, a good friend of Viesturs. They do manage to rescue Beck Weathers, who walks into camp with severe frostbite. He loses his hands. Much is made of his recovery. Why was he there in the first place?

The only reason Viesturs and his team were there was to provide David Breashears, the director of this film, with a focus and, I think, to endanger a few more lives. Breashears is an accomplished mountaineer himself and had already scaled Everest. The really daring thing to do would have been to have just taken his team and his new lightweight Imax film camera and just done a point-of-view film while climbing the mountain. It would have endangered far fewer people and there would be no offensive pretense about what was really going on. ●

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<p>AN AMERICAN WEREWOLF IN PARIS 14A (Ultra Stereo) Horror and Gory violence. FRI SAT SUN 12:30 PM, DAILY 5:15 10:00 PM FRI SAT 12:15 AM</p> <p>AMISTAD 14A (Ultra Stereo) Extremely violent scenes. DAILY 9:30</p> <p>ANASTASIA G (ULTRA STEREO) FRI SAT SUN 10:00 12:15 2:30 DAILY 4:45 7:15 PM</p> <p>DEEP RISING 14A (ULTRA STEREO) Gory violence. FRI SAT SUN 3:00 PM, DAILY 5:25 7:50 10:10 PM</p> <p>DESPERATE MEASURES 14A (ULTRA STEREO) FRI SAT SUN 10:40 1:00 3:15 DAILY 5:35 8:00 10:15 PM</p> <p>FALLER 14A (ULTRA STEREO) Gory violence. DAILY 6:50 10:00 PM</p> <p>FLUBBER PG (ULTRA STEREO) FRI SAT SUN 10:30 12:35 2:55 PM DAILY 5:10 7:25 9:40</p> <p>FRI SAT 11:55 PM</p> <p>FULL MONTY 14A (SDS DIGITAL) FRI SAT SUN 10:45 12:20 2:30 PM, DAILY 4:40 7:05 9:20</p> <p>FRI SAT 11:30 PM</p> <p>GREAT EXPECTATIONS 14A (ULTRA STEREO) FRI SAT SUN 10:00 2:40 PM DAILY 7:30 PM</p>	<p>HOME ALONE 3 PG (ULTRA STEREO) FRI SAT SUN 11:00AM 1:20 PM DAILY 3:55 PM</p> <p>MOUSEHUNT G (SDS DIGITAL) FRI SAT SUN 10:50 AM :00 3:00 PM DAILY 5:05 7:10 9:15 PM FRI SAT 11:15 PM</p> <p>MR. MAGOO G (ULTRA STEREO) FRI SAT SUN 10:50 AM 1:00 3:15 PM DAILY 5:15 7:20 9:25 PM FRI SAT 11:15 PM</p> <p>SPHERE 14A (SDS DIGITAL) Violent scenes and coarse language. FRI SAT SUN 10:50 AM 1:40 4:40 7:40 10:20 PM</p> <p>TWILIGHT KILLER MERRIMAN G (ULTRA STEREO) FRI SAT SUN 10:30 AM 12:40 PM</p> <p>TOMORROW NEVER DIES PG (SDS DIGITAL) Violent scenes. FRI SAT SUN 11:40 AM 7:20 PM DAILY 5:05 7:45 10:35 PM</p> <p>WAG THE DOG 14A (SDS DIGITAL) Coarse language. FRI SAT SUN 10:00 AM 12:15 2:35 PM DAILY 5:00 7:25 9:50 PM FRI SAT 12:15 AM</p>
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a MINUTE at the MOVIES by Todd James

THE BIG LEBOWSKI The Coen Brothers are synonymous with twisted and weird—and they don't disappoint here. Who else but Joel and Ethan Coen, the makers of last year's *Fargo*, could seamlessly blend bowling, a group of German nihilists, a man-eating marmot and Saddam Hussein into a complex little mystery all set against the backdrop of early 1990s Los Angeles? Jeff Bridges (*Blown Away*) plays the Laziest Man in Los Angeles, Jeff Lebowski. To you and me he is "The Dude." The Dude's sole ambition is to lay down bowling pins, suck back White Russians and enjoy other diversions, but when he's mistaken for another, wealthy, Lebowski he's roughed up and has his prized throw rug soiled by thugs. The Dude will visit the Big Lebowski seeking compensation. A simple mission to get his rug replaced turns into a paid gig as the Bag Man for the Big Lebowski, whose wife has been kidnapped. The Dude's Vietnam-obsessed bowling buddy Walter—a gun-crazy hothead (John Goodman; *The Borrowers*)—takes charge with a plan to steal the ransom money. Before you know it, nihilists are involved and the Big Lebowski's wife may be missing vital digits from her foot. The Coen brothers are masters at compiling the perfect cast. This one includes Julianne Moore (*Boogie Nights*) as an avant-garde sex artist and John Turturro (*Barton Fink*) in an outrageous role as a Spanish bowler. The plot is convoluted but it doesn't matter. The Coens create such a fun, surrealistic mood that figuring out the details is pointless. Just sit back and enjoy this very funny piece of dementia. Jeff Bridges, who packed on the pounds to play a burned-out bowler, is outstanding and a suitably bizarre soundtrack ranging from The Sons Of The Pioneers doing "Tumbleweed" to songs from Bob Dylan and Kenny Rogers is icing on the cake. This one knocks all the pins over. **★★★★**

HUSH You can guess the resolution of this thin thriller before you've

even settled into your popcorn. Jonathan Schaech (*That Thing You Do!*) has high hopes when he introduces his new fiancée Helen (Gwyneth Paltrow; *Hard Eight*) to his mother Martha (Jessica Lange; *Blue Sky*). Living on her massive but aging estate, the emotionally-disturbed Martha will use every manipulative tactic to break up the happy couple, but not before making certain Helen delivers an heir. Caution: Overacting Ahead. Oscar-winner Lange lays it on thick as an obsessed mother who loves her son just a touch too much. **C**

THE NEWTON BOYS Four of Hollywood's young up-and-comers team up for a history lesson on the real-life bank robbing siblings, the Newton boys. Set in the '20s, Matthew McConaughey (*A Time to Kill*), Skeet Ulrich (*Scream*), Ethan Hawke (*Great Expectations*) and Vincent D'Onofrio (*The Player*) play a gang of brothers who take to bank robbing like babies to diapers. Country crooner Dwight Yoakam (*Sling Blade*) plays their nitro man as they criss-cross the country blowing safes with ridiculous ease. Julianna Margulies (*TV's ER*) plays McConaughey's love interest in this at times charming and funny adventure that hits too many slow spots. Had the tempo been kept at a more adventurous level, the rewards would have been higher. Comparisons could be made to the rollicking fun of *Butch Cassidy and the Sundance Kid*, thanks to Hawke's robust antics, but its success is only marginal. **★★★**

MR. NICE GUY I'll admit to a bit of affection for the likable Jackie Chan and his manic brand of martial arts, but *Mr. Nice Guy*, which features nearly non-stop action sequences and the usual hair-raising stunts provided by Chan, is surprisingly dull. We're accustomed to a lack of plot in Chan's movies, but the vacancy of a story here is too large to ignore. Chan plays a famous TV chef who comes to be in possession of a stolen video tape that is sought after by two rival gangs. The chase is on—which is what Jackie Chan fans come to see—but

even loyal members of the Chan Clan will find these scenes predictable and lacking in the creative spirit the master has brought to his previous movies. **C**

PRIMARY COLORS The timing of director Mike Nichols's fictional story about a womanizing governor's run for the presidency couldn't be better. Hot on the heels of another presidential scandal comes *Primary Colors*, based on the novel that was so hot the author chose to remain anonymous. It stars John Travolta as a virtually unknown Southern governor, Jack Stanton, and Emma Thompson as his long suffering, politically ambitious wife. The characters are a thinly-disguised portrayal of the Clintons during the 1992 primaries, and Travolta and Thompson handle the masquerade beautifully. As Stanton's campaign gains steam and attracts media attention, sexual scandals begin to surface. Told through the eyes of Henry Burton (Adrian Lester), a cynical but talented political strategist still searching for a candidate he can believe in, Henry begins to see in the governor an honest, if flawed "Man of the people" and is attracted by Stanton's charm and ambition, eventually signing on as his campaign manager. Kathy Bates (*Misery*) gives a fiery performance as an overly-gay campaign troubleshooter. Maura Tierney (*TV's News Radio*) plays a media advisor and Billy Bob Thornton (*Sling Blade*) is Richard, a self-described redneck and Stanton's political advisor. Despite the controversy swirling around Clinton, *Primary Colors* won't likely be another thorn in his side. Travolta's portrayal of Stanton and director Nichols' approach to the story is hardly glossy, but it is sympathetic and very funny. The American political process, the candidate's right to a private life and the people who surround him are all examined with equal intensity. Clocking in at 140 minutes, it does bog down, but it's a fascinating insiders' look at a scandal-ridden ride to the presidency. **★★★★**

WILD THINGS It's steamy, sweaty, sexy and monumentally stupid. Matt Dillon plays Sam Lombardo, a high school guidance counselor in the coastal town of Blue Bay, Fla., apparently framed for raping one of his wealthy students, Kelly van Ryan (Denise Richards; *Starship Troopers*). The school outcast, played by Neve Campbell (*Scream*), is called in to court to corroborate the story, but thanks to some legal work by Sam's lawyer (Bill Murray; *The Man Who*

Knew Too Little) the charges are dropped. Sam's seemingly in the clear and wealthier for his trouble, thanks to a multi-million dollar lawsuit against the van Ryan family. It's up to a local detective (Kevin Bacon; *Apollo 13*) to uncover a festering scandal that will rock the town of Blue Bay. It's hard to determine whether this nonsense is comedy, farce or just poorly-executed drama. The twists in the story run rampant but it never comes to a satisfying conclusion. Some steamy bedroom action, including an awkward threesome scene, will lure certain viewers into this debacle. **C**

VUE Ratings

- Awful
- Bad
- Poor
- Good
- Very Good
- Excellent

Todd James hosts *A Minute at the Movies* heard daily at 8:25 a.m., 9:25 p.m. and 5:50 p.m. on K 97. Also catch Todd on TV M-F 10:30 a.m. to 11:30 a.m.

CINEPLEX ODEON CINEMAS

TALKING MOVIE LISTINGS 444-5468

CINEMA GUIDE

Showtimes effective FRI, APR. 3 - THU, APR. 9, 1998.

EATON CENTRE CINEMAS

3rd Fl. Phone 111-101 St. & 102 Ave. • 421-7970

MERCURY RISING 14A Daily 12:25 4:30 7:10 9:50 PM. No passes accepted. Violent scenes. Presented in Digital Theatre Sound.
LOST IN SPACE PG Daily 1:05 4:15 7:00 9:40 PM. Frightening scenes. Presented in Digital Theatre Sound.
PRIMARY COLORS 14A Daily 12:45 4:30 6:30 9:20 PM. Coarse language. Presented in Digital Theatre Sound. No 6:30 show on Apr 1.
GREASE PG Daily 1:35 4:35 7:30 10:00 PM. Presented in Digital Theatre Sound.
THE NEWTON BOYS PG Daily 12:25 4:05 6:40 9:10 PM. Violent scenes, not suitable for young children.
AS GOOD AS IT GETS PG Daily 12:35 3:25 5:05 PM. Coarse language.
MEET THE DEEDLES PG Daily 1:45 4:00 PM. Coarse language.
GOOD WILL HUNTING 14A Daily 6:20 8:55 PM. Coarse language throughout.
THE MAN IN THE IRON MASK PG Daily 1:15 3:55 6:50 9:30 PM. Not suitable for young children.
WILD THING 14A Daily 1:55 4:45 7:20 10:10 PM. Sexual content. Coarse language.

WESTMOUNT 1

111 Ave. W. • 421-7970

ADULTS 14+ CHILD/SENIOR 12+ MAT/TUES 12+ PG
THE NEWTON BOYS PG Daily 7:30 10:15 Mat FRI 2:00 PM, Sat SAT SUN 2:00 4:45 PM. Violent scenes, not suitable for young children.
LOST IN SPACE PG Daily 7:00 9:45 Mat FRI 1:00 PM, Sat SAT SUN 1:00 4:00 PM. Frightening scenes. Presented in Digital Theatre Sound.
GOOD WILL HUNTING 14A Daily 6:45 9:30 PM. Mat FRI 1:30 PM, Sat SAT SUN 1:30 4:15 PM. Coarse language throughout.
PRIMARY COLORS 14A Daily 7:15 10:00 Mat FRI 1:00 PM, Sat SAT SUN 1:00 4:00 PM. Coarse language. No passes accepted. Presented in Digital Theatre Sound.

CLAREVIEW TOWN CENTRE

4211-137 Avenue • 472-0600

WEEKDAY MAT 12+ WEEKEND MAT 14+ SENIORS/CHILD & TUE 12+ PG
AS GOOD AS IT GETS PG Daily 1:10 4:50 PM. Coarse language.
GOOD WILL HUNTING 14A Daily 3:50 9:30 PM. Coarse language throughout.
MEET THE DEEDLES PG Daily 1:20 3:40 PM. Coarse language.
PRIMARY COLORS 14A Daily 6:30 9:40 PM. Coarse language. Presented in Digital Theatre Sound.
WILD THING 14A Daily 1:50 4:20 7:40 10:10 PM. Sexual Content, coarse language.
GREASE PG Daily 1:40 4:30 6:45 9:10 PM. Presented in Digital Theatre Sound.
BARBIE G Daily 12:40 2:40 4:50 PM.
THE NEWTON BOYS PG Daily 7:20 9:55 PM. Violent scenes, not suitable for young children.
THE MAN IN THE IRON MASK PG Daily 7:00 9:45 PM. Not suitable for young children. Presented in Digital Theatre Sound.
TITANIC PG Daily 12:50 4:40 8:30 PM. Not suitable for young children. Presented in Digital Theatre Sound.
MERCURY RISING 14A Daily 1:30 4:10 7:30 10:00 PM. No passes accepted. Violent scenes. Presented in Digital Theatre Sound.
LOST IN SPACE PG Daily 12:30 1:00 3:30 6:00 8:40 11:10 9:30 9:50 PM. Presented in Digital Theatre Sound. Frightening scenes.

WEST MALL 8

West Edmonton Mall • Phone 111 Entrance 2 • 444-1879

SPICE WORLD PG Daily 1:20 3:30 PM.
THE NEWTON BOYS PG Daily 6:50 9:50 PM. Violent scenes, not suitable for young children.
AS GOOD AS IT GETS PG Daily 1:50 4:00 6:00 PM. Coarse language.
LOST IN SPACE PG Daily 11:00 1:00 4:00 6:30 9:40 11:30 9:30 10:00 PM. Frightening scenes. Presented in Digital Theatre Sound.

BARNEY

Daily 1:00 2:50 4:40 PM. Mat SAT SUN 11 AM. Plays in two theatres for Mat 11 AM show on SAT & SUN ONLY!

WILD THING 14A Daily 7:20 10:10 PM. Sexual content. Coarse language.
PRIMARY COLORS 14A Daily 6:30 9:30 PM. Coarse language.
MERCURY RISING 14A Daily 1:30 4:15 7:00 9:40 PM. No passes accepted. Presented in Digital Theatre Sound. Violent scenes.
L.A. CONFIDENTIAL 14A Daily 1:30 4:20 6:20 PM. Brutal violence throughout, coarse language.
GOOD WILL HUNTING 14A Daily 9:10 PM. Coarse language throughout.

WHITMOUTH CROSSING

4211-100 Street • 421-1000

REDUCED MAT 13+ TUES 15+ PG
PRIMARY COLORS 14A Daily 6:30 9:30 Mat FRI 12:30 PM, Sat SAT SUN 12:30 3:30 PM. Coarse language.
LOST IN SPACE PG Daily 7:15 10:00 Mat FRI 1:00 PM, Sat SAT SUN 3:45 PM. Frightening scenes.
MERCURY RISING 14A Daily 6:45 9:15 Mat FRI 12:45 PM, Sat SAT SUN 12:45 3:15 PM. No passes accepted. Presented in Digital Theatre Sound. Violent scenes.
THE NEWTON BOYS PG Daily 7:00 9:45 Mat FRI 1:30 PM, Sat SAT SUN 1:30 4:15 PM. Violent scenes. Not suitable for young children.
WILD THING 14A Daily 7:20 10:15 PM. Mat FRI 1:15 PM, Sat SAT SUN 1:15 4:00 PM. Sexual content. Coarse language.
LOST IN SPACE PG Daily 6:15 9:00 Mat FRI 1:00 PM, Sat SAT SUN 12:15 3:00 PM. Frightening scenes.

VILLAGE TREE MALL

Gervais Rd. & St. Albert Trail

Stw 11555 • 463-1817

ANY FILM 14+ SENIORS/CHILDREN 12+ TUE 14+ PG

THE MAN IN THE IRON MASK PG Daily 7:30 9:50 Mat FRI 1:10 PM, Sat SAT SUN 1:10 4:00 PM. Not suitable for young children.
MERCURY RISING 14A Daily 7:30 10:10 Mat FRI 1:20 PM, Sat SAT SUN 1:20 4:10 PM. No passes accepted. Violent scenes.
PRIMARY COLORS 14A Daily 6:30 9:30 Mat FRI 1:00 PM, Sat SAT SUN 1:00 3:50 PM. Coarse language.
HOUSE HUNT PG Mat FRI 2:00 PM, Sat SAT SUN 2:00 4:40 PM.
AS GOOD AS IT GETS PG Daily 4:40 9:20 PM. Coarse language.
LOST IN SPACE PG Daily 6:50 9:40 Mat FRI 12:30 PM, Sat SAT SUN 12:30 3:30 PM. Frightening scenes.
BORROWERS G Mat FRI 1:30 PM, Sat SAT SUN 1:30 4:30 PM.
WILD THING 14A Daily 7:30 10:20 PM. Coarse language. Sexual content.
SPICE WORLD PG Mat FRI 12:50 Sat SAT SUN 12:50 3:00 PM.
S.L.K. MAXIMUM 14A Daily 7:50 9:35 PM. Violent scenes.
WEDDING SINGER PG Daily 7:40 Mat FRI 1:40 PM, Sat SAT SUN 1:40 4:50 PM. Coarse language.
GOOD WILL HUNTING 14A Daily 10:10 PM. Coarse language throughout.
YITANKI PG Daily 6:15 Mat FRI 12:40 PM, Sat SAT SUN 12:40 4:20 PM. Not suitable for young children.

CINEMAS 6

WEST EDMONTON MALL

PHASE 1, ENTRANCE 3A • 444-1331

ANY FILM 14+ OPEN NIGHTLY 6-00, MATINEES SAT/SUN 12:30 PM. PG
TOMORROW NEVER DIES PG Daily 1:15 4:45 Mat FRI 1:00 PM, Sat SAT SUN 1:00 3:30 PM. Coarse language.
MR. GOOD G Mat FRI 2:00 PM, Sat SAT SUN 2:00 4:30 PM.
WAG THE DOG 14A Daily 6:00 9:45 PM. Coarse language.
HOUSE HUNT PG Daily 4:45 Mat FRI 1:30 PM, Sat SAT SUN 1:30 3:45 PM.
SPHERE PG Daily 9:00 PM. Frightening scenes.
FLUBBER PG Daily 7:15 9:15 Mat FRI 1:45 PM, Sat SAT SUN 1:45 4:15 PM.
ANASTASIA G Daily 6:10 Mat FRI 1:15 PM, Sat SAT SUN 1:15 4:00 PM.
FALLEN 14A Daily 9:10 PM. Coarse language.
FULL MONTY 14A Daily 7:45 10:00 PM. Mat FRI 2:15 PM, Sat SAT SUN 2:15 4:45 PM.

Vue Movies

Metro Cinema
Ziedler Hall,
Citadel Theatre
9828-101A Ave.
425-9212

ERNESTO 'CHE' GUEVARA: The Bolivian Diary (Switzerland-France/1994) Dir. Richard Dindo. A little over thirty years ago, on October 9, 1967, Ernesto 'Che' Guevara was executed by the Bolivian army, aided by the CIA. Guevara's diary, a detailed, personal account of his futile 11-month attempt to spark a revolution in Bolivia, is the basis of this intimate portrait of a mysterious and complicated man. The film recounts Che's dream of a classless society and shared wealth, incorporating moving reminiscences from peasants and villagers to paint a portrait of an idealistic, seemingly selfless man whose tragic life and death have made him a legend. Apr. 3-4, 8 p.m.

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BLACK DOG 10425-82 Avenue, 439-1082. SAT 11: Paul Bellows

BUDDYS DANCE PUB 10112-124 Street, 488-6636. Every WED karaoke. Every SAT: Aft. Pool Tournaments. Every TUES Buddys Dance Pub

EASTWOOD COMMUNITY HALL 11803-86 Street. SAT 11(all ages): SMAK! - CD release party

H2O LIQUID BAR 10044-82 Avenue, 488-5759. Every FRI-SAT: Maximujm R & B real R & B/Rock & Roll/Garage and related from the 50s to almost recent.

KING'S HORSE PUB 4211-106 Street, 988-8881. Every FRI-SAT: New & Classic Alternative with DJ Trigger

LOLA'S 8230-103 Street, 436-4793. Every THU: New York Groove

LUSH 10030A-102 Street, 424-2851. Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. Every WED: Bronx Night-Retribution with DJ Hurricane. Every THU: Mad Cow-British Music with DJ Jesse. Every FRI: In the Velvet Underground, Funkalicious. Every SAT: Groovy Train

THE MARQ 10018-105 Street, 415-5084, every THU: Gothic Industrial. Every FRI: Club Classics. Every SAT Elevate. Every SUN: Pyjama party

MICKEY FINN'S 2 Flr, 10511A-82 Avenue, 439-9852. Every SUN: Open Stage Hosted by Everett LaRo

NEW CITY LIKWID LOUNGE 10161-112 Street, 413-4578. FRI 3: Midge, Fatman's Belly. SAT 4: Von Zippers, Handsome Devils.

REBAR 10551-82 Avenue, 433-3600. Every SUN: DJ Big DaDa, alternative. Every MON: DJ Red, requests. Every TUE: DJ D. Scrotum Punk/Ska. Every WED: DJ B. Black, alternative. Every THU: Level 1: DJ Davey & Red Techno/House; Level 2: DJ Mikee, classics. Every FRI: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey. Every SAT: Level 1: DJ Mikee, Techno/House; Level 2: DJ Davey. SAT 4: Princess Superstar, Jigsaw.

REV 10030-102 Street, 423-7820. SAT 4: DMC THU 9: Mephiskapheles, Mad Bomber Society. SAT 11: Nickleback, Jar

THE ROOST Private Member's Club, 10345-104 Street, 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ

Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weena Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ... James. Every SAT: Up-DJ Code Red. Every SUN: DJ Who the @!?! is Alice

ROSE BOWL DOWNTOWN 10111-117 Street, 482-5152. Every SUN: Jam. SAT 4: Mike McDonald.

SUBLIME 10147-104 Street, Bsmt., 905-8024. Every FRI: DJ Raws. Every SAT: Locks Garant.

WINDSOR BAR & GRILL 11712-87 Avenue. FRI 10: SMAK! - CD release party

blues & roots

BLUES ON WHYTE 10329-82 Avenue, 439-5058. Every SAT: Blues Jam. Every SUN (Apr 5-May 17): Singer/Songwriter Competition, host Tom Roschkov. THU 2-SAT 4: Johnny V. SUN 5: Kerri Anderson. MON 6-SAT 11: Jimmy Pain & House of Pain. SUN 12: Lin Elder

BRANDT'S BLUES BAR 988-5455. FRI 3: The Marshall Lawrence Band. SAT 4: 90% Blues Jam hosted by Marshall Lawrence.

CHATEAU BEIRUT 12323 Stony Plain Road, 482-5442. Every SAT: Live Middle Eastern Music

CITY MEDIA CLUB 6005-103 Street, 433-5183. FRI 3: Afro-Celtic Dance Pub Night. FRI 10: Ron Kavana, Gino Lupari, McNeil

CLUB MACARENA 10816-95 Street, 425-5338. Every SUN: Jammin' & Madness (Open Jam)

THE COLISEUM 451-8000. THU 9: Yanni with his band and Symphony Orchestra.

CONVOCATION HALL Arts Bldg, U of A, 490-8211. FRI 3: Martin Riseley (violin), Tanya Prochazka (cello), Stephanie Lemelin (piano)

CORK'S 10407-82 Avenue, 433-1969. Every SUN: Acoustic Open Stage with José Oiseau. THU 2: Non Fiction. THU 9: Welcome.

FESTIVAL PLACE Sherwood Park, 449-FEST (3378). WED 8: Carlos del Junco

FULL MOON FOLK CLUB Riverdale Hall, 9231-100 Ave., 438-6410. SAT 11: Guy Davis

GASOLINE ALLEY 10993-124 Street, 448-0181. Every TUE: Karaoke. Every WED: Billy Joe Green and the Rough and Ready Blues Band.

GREAT CANADIAN BAGEL 8623-112 Street, 434-0460. Every SUN: Acoustic Open Stage, host - Paul Levens (7:30-11:00).

LA HABANA 10238-104 Street, 424-5939. FRI 3-SAT 4: America Rosa & DJ Jose Jose. FRI 10-SUN 12: Los Caminantes & DJ Jose Jose.

THE HILLTOP PUB 8220-106A Ave, 468-1777. Every SUN night: open stage with host Chris Smith. FRI 3-SAT 4: The Thomas Frederick Band. FRI 10-SAT 11: Lionel Rault.

HOOLAHANS 615 Hermitage Rd., 476-6122. Every THU: Blues Jam hosted by Big Guy Slim.

JAVA WORLD 10331-82 Ave, 432-7560. Every THU (8 pm): Flamenco Nouveau: D'arcy Greaves, Humbert Medeiros

THE JOHN WALTER MUSEUM Kinsmen Park, 496-2966. WED 8-SAT 11: the McDades

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUN(aft): Blues/Country Jam Session. Every SUN: Billy Joe Green and the Rough and Ready Blues Band

LIBRARY LOUNGE 11113-87 Avenue, 439-4981. Every WED & SUN: Open Stage Hosted by Ben Spencer.

MISTY ON WHYTE 104588-82 Avenue, 433-3512. Every MON: Open Stage Hosted by Darrel J.

ORLANDO BOOKS 10640 Whyte Avenue, 432-7633. FRI 3: Gordon Ritchie. FRI 10: Cori Brewster Songcircle

PAVILLION Manulife Place, 10180-101 Street. Every FRI & SAT: the Vik Armen Show with Fustukian & Wayne Feschuk.

POWER PLANT U of A, 451-8000. Open to U of A Students, Staff & Alumni & Their Guests.

REGAL'S CAFE & BAR 10025 Jasper Avenue, 990-1212. Every THU: Blues Jam hosted by Rob & Pops

SARIENA'S 10158-97 Avenue, River Valley, 421-8904. Every WED: Folk Open Stage Hosted by Brian Gregg

SIDETRACK CAFE 10333-112 Street, 421-1326. THU 2: Sharkskin: Three Odds & a Slug. FRI 3: Seventh Stone, Non-Fiction. SAT 4: Seventh Stone, Blue Locutus. MON 6: Paintings Daisies host open stage. TUE 7: Michael Kaeshammer. WED 8: CKUA's R&B night with the Lionel Rault Band, Rusty Reed. THU 9: Soft, Cafe Gurus. FRI 10-SAT 11: the Mike Plume Band.

STRATHEARN PUB 9514-87 Street, 465-5478. FRI 3-SAT 4: The Shufflehounds.

UPTOWN FOLK CLUB Parish Hall, 12116-102 Ave, Christ Church Anglican, 462-0463. chat line: <http://www.freenet.edmonton.ab.ca/uptownfc/index.html>.

classical

ALBERTA COLLEGE CONSERVATORY 10050 Macdonald Drive, Muttart Hall, 428-1851, ext 229. THU 2(7:30 pm): Angela Welch (soprano), Christopher Giffen (baritone). SAT 4(8 pm): Corey Hamm, Anita Ho. SUN 5(7:30 pm): Renna Hoang (piano), Ginny (piano).

CONVOCATION HALL U of A, 492-3263. FRI 3(7:15 pm): Martin Riseley (violin), Stephanie Lemelin (piano), Tanya Prochazka (cello).

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq. Box office, 428-1414. FRI 3-SAT 4: *Parade of Pops*: Pascuala Olivera (Dancer) & Angela Del Moral (Dancer). SUN 5(2 pm): A Little Chamber Music: Maxim Philippov (piano).

FIRST PRESBYTERIAN CHURCH 10025-105 St., 420-1757. SAT 4: 70 voice choir of Augusta Choral Union with the Professional Chamber Orchestra perform *Mass In B Minor* by Bach.

ORLANDO BOOKS 10640 Whyte Ave, 432-7633. FRI 3(7:30p.m.): Gordon Ritchie (Celtic harpist), performs 16 & 17th century Celtic music. FRI 10(7:30 pm): Cori Brewster Songcircle.

PROVINCIAL MUSEUM <http://www.planet.eon.net/~raga>. SUN 12(4pm): the Misra Brothers sign Indian classical music.

WINSPEAR 9720-102 Ave, 428-1414. SUN 5(8 pm): U of A Symphony Orchestra, U of A Magrill Singers & U of A Concert Choir. Wednesday at Winspear: Take 3 Woodwind Trio.

club nights

BUDDYS DANCE PUB 10112-124 Street. Every THU: D.J. Albaro

BUMPERS Kingsway Inn, 10812 Kingsway Ave, 479-4266. Every TUE-SAT: DJ Kelly

CLUB 2000 10812 Kingsway Avenue, 479-4266. Top 40, dance, techno. Every TUE: Ladies Night. Every THU: Game Night.

CLUB LA Leduc, 5705-50 Street, 986-4018. Every MON, WED-SAT: DJ Stretch

THE COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. Every SUN: Live entertainment.

THURS. APR. 2 MARSHALL LAWRENCE BAND

BEST OF THE BLUES

FRI. APR. 3

MIDGE FATMAN'S BELLY

5 BUX!

SAT. APR. 4

VON ZIPPERS HANDSOME DEVILS

5 BUX!

NEW
CITY
LIKWID
LOUNGE

10161-112 ST.

413-4578 for info

18+ only - I.D. Will Be Required

2 Blocks South
of the
Sidetrack Cafe

UPCOMING EVENTS AT NEW CITY LIKWID LOUNGE

FRIDAY APRIL 10

Forbidden
Dimension

\$7

& Bittermen

SATURDAY APRIL 11

Old Reliable

\$6

Mike McDonald
Band

WEDNESDAYS 9-11 PM

Girls Drink

4 Three!

4 HiBalls 3 ea!



This woman wears many different (cowboy) hats... Not only does Carlene Hilsen sing country music, but she writes, dances, sings, orchestrates and directs as well. Friesen could very well be one of the last great entertainers. The Edmontonian's self-titled CD was released in 1997. (Hilsen) is bringing her varied talents to the Edmonton Woman's Show on April 30 p.m. and later that evening she will open for Randy Curtoia at the AgriCentre.

DEVILS 10507-82 Avenue, 437-7489. Every WED: Martini 101. Every SUN: Service Industry Night

GALLERY LOUNGE Mayfield Inn, 16615-109 Avenue, 484-0821. Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s

GREENHOUSE 13103 Fort Road, 472-9898. Every WED: Chris Knight from Power 92. Every THU: Ladies Night

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every FRI-SAT: Singles Night

KAOS 8770-179 St, 2554 WEM, 486-4AOS. no cover before 10:00pm. Every FRI: High Frequency. Every SAT: Total Kaos

KEEGAN'S PUB 34 Avenue & 99 Street, 435-4065. Every SAT: Ladies Night

KINGSKNIGHT PUB 9221-34 Avenue, 433-2599. Every THU: Thursday Nite Razz with The Party Hogs showcasing Edmonton's New Bands.

LUSH 10030A-102 Street, 424-2851. Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. Every WED: Bronx Night-Retrobution with DJ Hurricane. Every THU: Mad Cow-British Music with DJ Jesse. Every FRI: In the Velvet Underground Funkalicious. Every SAT: Groovy Train

THE MARQ 10018-105 Street, 415-5084. every THU: Gothic Industrial. Every FRI Club Classics. Every SAT Elevate. Every SUN: Pyjama party

MORAGE 10018-105 Street. Every THU: Ladies Night with DC & the Fix Mixx

NEW CITY LIKWID LOUNGE 10161-112 Street, 413-4578. FRI 3: Midge

RED'S WEM, 481-6420. Every FRI: Red's Power Party. SUN-FRI: Kenny K's Sounds of the Past & Present. Every FRI: Power Party with DJ Kenny K. & Jungle Jay. Every SUN: Marc Savard Hypnotist.

ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Ave, 479-4266. Every SUN: Jam Night

THE ROOST Private Member's Club, 10345-104 Street, 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weena Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ James. Every SAT: Up-DJ Code Red. Every SUN: DJ Who the @!?! is Alice.

SPORTSMAN'S CLUB 5706-75 Street, 413-8333. Every Night: Dancing with DJ G

URBAN LOUNGE 8111-105 Street, 439-3388. FRI 3-SAT 4: Catfish Troubadours. FRI 10-SAT 11: Rhythm Slave

THE VIPER ROOM 10148-105 Street, 420-0695. doors open 9:00 PM; free cover before 10:00 PM. Every THU: Urban Night. Every FRI: Viper Night welcomes UofA and College Students. Every SAT Ladies Night.

country

DRAKE HOTEL 3945-118 Avenue, 479-3929. Every FRI-SAT: Second Chance Band. Every SUN aft: Second Chance Band

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUN aft: Blues/Country Jam Session

MUSTANG SALOON 16648-109 Avenue, 444-7474. Every TUE: TV Vocal Search. THU 2-SUN 5: Rustler. WED 8-SUN 12: Lisa Hewitt.

RANCHMAN'S 15540 Stony Plain Road, 483-1100. Every MON-TUE: DJ Phil

WILD WEST 12912-50 Street, 476-3388. Every SAT aft: Jam. Every TUE: Jam. Every THU: Free Dancing Lessons. THU 2-SAT 4: Five Wheel Drive. TUE 7-SAT 11: Texas Ryders

jazz

BLACK DOG 10425-82 Avenue, 439-1082. Every SUN: Root Down-Live Acid Jazz.

CHAPTERS WEST 9952-170 St., 487-6500. FRI 4(7-9:30 pm): Sheri Harrington

DEVIL'S 10507-82 Avenue, 437-7489. Every MON: Kiss & Tell-Live Jazz Trio. Every THU: acid jazz

DON JOHNSTON'S 10220-103 Street, 414-0261. Every MON: Ubiquitous Orchestra

FARGOS 10307-82 Avenue, 433-4526. Every WED: Live Jazz

GOODFELLOWS 10160-100A Street, 428-8887. Every FRI-SAT: Brett Miles

GRANT MACEWAN John L Haar Theatre, JP Campus, 10045-156 Street, 497-4436. MON 6: The Evening of Big Band Jazz

IRON BRIDGE 12520-102 Avenue, 482-5620. Every SAT: Brunch at the Bridge: 12:30-3PM. THU 2: Bill Emes CKUA Benefit: Judy Anne Wilson and a Jazz Trio. Maria Manna, Sheri Somerville, Kent Sangster, Anna Beaumont, Audrey-Kairen and other local musicians. SAT 4: Sheri Harrington. Somewhat Jazz Duo. SAT 11: Judy-Anne Wilson (vocals).

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. Every THU: John Fisher (vocal, flute, piano). Every FRI & SAT John Fisher (keys, vocal) & Christine BECC (vocals)

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 437-6010. THU 2-SAT 4: Doug Stroud. MON 6-SAT 18: Tony Dizon

PRADERA RESTAURANT Westin Hotel. SUN 5: Jamie Philp & Gary Meyers. SUN 12: Robert Walsh & Farley Scott.

ROBERTSON-WESLEY UNITED CHURCH 10209-123 Street, 439-3353. THU 9: the Don Hardy Ensemble

SORRENTINO'S 10162-100 Street, 424-7500. FRI 3: Julie Mahendran, Peter Sciotte. SAT 4: Julie Mahendran, Rob Thompson. FRI 10-SAT 11: Sheri Harrington

DON JOHNSTON'S Under the Boardwalk, 10220-103 Street, 414-0261. Every MON: Big band night, featuring the 9-piece Ubiquitous Orchestra.

YARBIRD SUITE 10203-86 Avenue, 432-0428. Every last TUES of each month: Vocal Night. FRI 3: Kent Sangster Band featuring Lester Quitzau and Jim Head. SAT 4: Edmonton Big Band Society. THU 9: Zappacosta

ZENARI'S ON 1ST 10117-101 Street, 425-6151. FRI 3: Jeff Hendricks. FRI 10: Jerrold Dubyk.

piano bars

THE LONDON BRIDGE PUB & EATERY 7704-104 Street, Calgary Trail South, 431-1748. THU 2-SAT 4: A.J. THU 9-SAT 11: Duff Robison

ROSE & CROWN Sheraton Grand, 428-7111. Every TUE-SAT: Lyle Hobbs

SHERLOCK HOLMES ON WHYTE 10341-82 Avenue, 433-9676. Every WED & SAT(aft): Robert Walsh & Farley Scott

pop & rock

AMY'S SPORTS PUB 360 Saddleback Road, 433-3833. Every SAT: the KGB

BIG DADDY'S 4635 Calgary Trail N., 436-2700. THU 2-SAT 4: Grand Opening. SUN 5: Godiva Live.

BILLY BUDD'S 9839-63 Avenue, 438-1148. Every THU: Brass Monkey Open Stage Jam Session hosted by John Armstrong. THU 2: Ben Spencer. THU 9: Al Brant.

J.J.'S PUB 13160-118 Avenue. FRI 3-SAT 4: Thin Ice.

JOCKEY CLUB 9227-111 Avenue, 414-2622. THU 2: Jam session with Dead Mans Train. THU 2-SAT 4: Dead Mans Train featuring members of Disciples of Power.

MARIO'S 4990-92 Avenue, 466-8652 Every THU-SAT: Rare Occasion

RAY'S RESTAURANT & J.C.'S GAMES ROOM 15211-111 Ave., 486-3390. FRI 3-SAT 4: Darrell Barr & Gordie Matthews. THU 9-SAT 11: the Robert Thomas Band

RED'S WEM, 481-6420. Every SAT: Red's Rebels. Every SUN: Jam Night.

THUNDERDOME 9920 Argyll Road, 433-DOME. WED 8: Barney Bentall

URBAN LOUNGE 8111-105 Street, 439-3388. FRI 3-SAT 4: Catfish Troubadours. FRI 10-SAT 11: Rhythm Slave

ZAC'S PLACE 9855-76 Avenue, 439-1901. Every TUE & FRI: Open Jam

showbars

109 DISCOTHEQUE 10045-109 Street, 413-3476. Every SUN: Talent Show/Dance requests. Every MON: DJ Jam, Open Booth. Every TUE: Karaoke/Retro Dance. Every WED: Pim House with Corey Payne. Every THU: Male stripper. Every FRI: 109 Dancers. Every SAT: Fetish & Fantasy. SAT 11: Soft

WARNING:

WE CATER TO THOSE WHO WANT TO EXPRESS EXPOSE AND EXPERIENCE LIFE WITHOUT PREJUDICE

This Cloud House with DJ EDGE & ANDY POCKETT
Friday 9

This Sexpose Spring Fever
Saturday

WATCH 109 DANCERS
EVERY FRIDAY LIVE @ 10:30 pm on A Channel's WIRED

IN CONCERT
9:30-10:30PM
SATURDAY
APRIL 11
RETRO 80'S

FREE TX FOR TWO

\$1.50 DRINKS
NO COVER WITH COUPON BEFORE 10 PM
MEMBERS 1 PM - 11 PM
6PM DRAFT - 7 DAYS - 9:30 PM

10045 109 ST. #13-DISC 109
10045 109 ST. #13-DISC 109
10045 109 ST. #13-DISC 109
10045 109 ST. #13-DISC 109



EVERY SUNDAY OPEN STAGE NIGHT
with
EVERETT LAROI

MOLSON MONDAY
Pints: \$3.00
"Big Wave": \$4.80

CUERVO ESPECIAL TEQUILA TUESDAY
Shots: \$2.70
Cocktails: \$3.20
Corona \$3.00
Sol: (500 ml) \$4.25

BIG ROCK WEDNESDAY
Pints: \$3.00
Jugs: \$9.00
20¢ Wings

'GET BITTEN' THURSDAY
Flanagan's
\$3.00 Pints
\$9.00 Pitchers

FRIDAY
Shooter Specials
All Day

SUNDAY
Import Draft & Bottles On Special



Mickey Finn's Taphouse
Open Daily
3 PM - 3 AM
10511 - 82 AVENUE

Restaurants

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- Brunch
- ⦿ Lunch
- ◐ Late Night
- ⦿ Patio
- ⦿ Take-out
- ⦿ Free Parking
- \$ Up to \$10 per*
- \$ \$ \$10-\$20 per*
- \$ \$ \$ \$20-\$30 per*
- \$ \$ \$ \$30 per* & up

*Price per person, bev. & tip included

ALTERNATIVE

- Café Mosaics** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. ○ ● ● ● ● \$
- Oly Onions** (10332 Whyte Ave., 434-0155) Offering the only 'original' Poutine with real ingredients. And the largest and best onion cake on the Ave. ○ ● ● ● ● \$
- Route 99 Diner** (8820-99 St., 432-0968) 50s diner with an abundance of memorabilia, a jukebox playing 50s music and a great variety of food. ○ ● ● ● ● \$-\$

BAKERIES

- Mr. Samosa** (9630-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanthia, samosas, nan, and rottie, Indian sweet maker.
- Skopek's Bake Shop** (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri.

BISTROS

- Bistro Praha** (10168-100A St., 424-4218) The first European café since 1977 and still the only one. ○ ● ● ● ● \$
- Café Select** (10018-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine. ○ ● ● ● ● after 6 pm
- Lola's Restaurant and Martini Bar** (8230-103 St., 436-4793) Sensual dining experience, lunch, brunch, dinner, dare to have it all. ○ ● ● ● after 6pm, \$
- Manor Café** (10109-125 St., 482-7577) Remarkable local patisserie, flavour and service. Great prices on dishes from around the world. ○ ● ● ● ● \$
- Matess Urban Bistro** (8223-104 St., 431-0179) The first European Bistro since 1996 and still the only one. Radeagast on tap. ○ ● ● ● ● \$
- Sweetwater Café** (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our specialty pastas. ○ ● ● ● ● \$

CAFES

- Aroma Borealis** (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, Latte, Cappuccino, Great Coffee, Fabulous Desserts by Skopek's Bake Shop. ○ ● ● ● ● \$
- Benny's Bagels Café On Whyte** (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. ○ ● ● ● ● \$
- Benny's Bagels Café On Whyte** (8409-112 St., 413-4879) Specialty coffees, full menu, catering, desserts, daily specials. ○ ● ● ● ● \$
- Breadstick Café** (10159 Whyte Ave., 448-5998) Open 24 hrs, licensed. Catering. ○ ● ● ● ● \$
- Java World** (10331 Whyte Ave., 432-7560) A comfortable, relaxing atmosphere, with excellent

desserts, wraps, Rocky Mountain Sandwich, fantastic vegetarian sandwiches, providing a full menu with a large unique and traditional coffee menu. Try our Chai tea (a tea of discovery). Catering is available. Live music Thursdays, free parking at the Commercial Hotel ○ ● ● ● ●

Juliano's Restaurant and Cappuccino Bar (11211-156 St., 451-1117) Wonder food and prices Mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! ○ ● ● ● ●

Katmandu Coffee Café (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant inviting environment that encourages conversation... similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees, Specialty Coffees (both hot and cold). Espresso and light lunch food items. ○ ● ● ● ●

Makapaka (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffees, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts, too. ○ ● ● ● ●

Misty On Whyte (104588 - 82 Ave., 433-3512) Specialty & European coffees, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagne & more! \$3.95 lunch special everyday. Smoking and non-smoking areas. ○ ● ● ● ●

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily Liquor and food specials. Catering. ○ ● ● ● ●

Remedy (8631-109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere, two pool tables. Lots of free parking beside The Movie Studio. Sun-Thru 8-1 pm; Fri-Sat 9-2 pm.

Sugar Bowl (10922-88 Ave., 433-8369) The eclectic & eclectic café, full espresso bar, fresh baking daily, daily hot specials, live entertainment.

CAJUN

- Cajun House** (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and gumbo in the province. ○ Sun ● ● ● ● \$
- Da De O** (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. ○ ● ● ● ● \$
- Louisiana Purchase** (10320-111 St., 426-6779) Higher-end style of cooking from the Bayou and great atmosphere. ○ Fri/Sat ● ● ● ● \$

CANADIAN

- Applebee's** (13006-50 St., 475-6100 & 10338-109 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ○ Sun ● Fri/Sat ● ● ● ● \$
- Barb and Ernie's** (9906-72 Ave., 433-3242) One of the best mom and pop operations in the city. ○ all day ● ● ● ● \$
- Billiards Club** (2 fl, 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. ○ ● ● ● ● \$
- Bones** (10220-103 St., 421-4747) Known as the place for ribs—on the Boardwalk. ○ ● ● ● ● \$
- David's** (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south side of town. ○ ● ● ● ● \$
- The Garage Burger Bar and Grill** (10242-106 St., 423-5014) The best home-made burgers with daily lunch specials at student-friendly prices. ○ ● ● ● ● \$
- The Grinder** (10957-124 St., 453-1709) For a casual fine dining experience, we've been one of Edmonton's favourite restaurants for over 17 years. ○ ● ● ● ● \$-\$
- High Level Diner** (10912-88 Ave., 433-0993) Wholesome and health-

conscious—known for their tasty hummous and veggie burgers. ○ Mon-Fri 8 am, Sat/Sun 9 am ● Fri/Sat ● ● ● ● \$

Keegan's (8709-109 St., 439-8934) At any hour, the last word in Huevos Rancheros. ○ 24 hrs ○ ● ● ● ● \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! ○ Mon-Fri 8 am, Sat 9 am ○ ● ● ● ● \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Edmonton's best kept secret on the north side. Featuring all home-made meals. Specializing in traditional English high tea and gourmet evening meals. ○ ● ● ● ● \$

The Raven (10338-81 Ave., 431-1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our "new" baked oysters. See you soon! ○ ● ● ● ● \$

Roslie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. ○ ● ● ● ● \$

The Sidetrack Café (10333-112 St., 453-1326) Whether you like succulent steak, decadent eggs benedict in the morning or late-night chicken wings, The Sidetrack Café's kitchen will do it for you. \$-\$ ○ ● ● ● ● \$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more. ○ Fri/Sat ● ● ● ● ● \$

Unheard of Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. ○ ● ● ● ● \$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. ○ ● ● ● ● \$

Zac's Place Café and Pub (Frt. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. ○ all day ○ ● ● ● ● \$

CHINESE

Man's Café (12520-116 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. ○ Fri/Sat ○ ● ● ● ● \$

EAST INDIAN

- Jewel of Kashmir** (7219 - 104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.
- New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. ○ Fri/Sat ● ● ● ● \$

EUROPEAN

Continental Treat (105660-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. ○ ● ● ● ● \$

GREEK

- John's Café** on 124 Street (10337 - 124 St., 482-1271) Great breakfast and lunch during the day and Greek cuisine from 5:00 pm. ○ ● ● ● ● \$
- Koutouki Taverna** (10704 - 124 St., next to Roly Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. See you there!
- Syrtaiki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. ○ ● ● ● ● \$
- Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. ○ Fri/Sat ○ ● ● ● ● \$

ITALIAN

- Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best-kept secrets. ○ ● ● ● ● \$
- Chianti** (10501-82 Ave., 439-9829) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. ○ Fri/Sat ○ ● ● ● ● \$

Bring your breath mints

By MICHELLE ZACK

SORRENTINO'S Seventh Annual Garlic Festival is happening yet again. From Apr. 1-May 3, Edmontonians can test their taste buds at Canada's biggest garlic festival.

I had the privilege of attending the kick-off to this year's event. Sorrentino's had organized the evening down to the smallest detail. Upon arrival, we were treated to wine and appetizers which included bruschetta, smoked beef and smoked salmon with capers (a personal favorite). Servers circulated regularly so that glasses and mouths were always full.

Throughout there was live music and Italian dancers. They created a festive atmosphere, as some of Edmonton's most well-known personalities arrived.

When the food was finally served, there were no disappointments. The featured dishes ranged from roasted garlic to Angels of the Sea—1997's winning Garlic Festival dish. Most of the dishes served were only mildly garlic tasting (definitely a good thing in my opinion), with the exception of the Atlantic Salmon—which was bathed in massive amounts of the featured spice. My favorite dish was the Insalata Mediterranean. It may not have had much garlic, but the

Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. ○ ● ● ● ● \$

Frank's Place - Pacific Fish (10020-101A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival fun! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. ○ ● Mon-Fri, Dinner- \$\$\$\$ Mon-Sat, ○ ●

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song—featuring Giovanni himself when he breaks into a heart-stopping aria. ○ Mon-Fri, dinner weekends ○ ● ● ● ● \$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh, imaginative dishes. ○ Mon-Fri, ○ ● ● ● ● \$

La Casa Ticino (8327-112 St., 432-7275) Located in a great old house just north of College Plaza, offers fine dishes. ○ Mon-Fri, ○ ● ● ● ● \$

Rigoletto's Café (10044-101A Ave., 429-0701) Italian/continental spot on Rice Howard Way—lunch, dinner or late snacks. ○ ● ● ● ● \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. ○ ● ● ● ● \$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. ○ Fri/Sat, ○ ● ● ● ● \$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. ○ ● ● ● ● \$

Zenari's on 1st (10117-101 St., 425-6151) Humble, artsy hang-out with appetizing combinations of soup, sandwiches and pasta. ○ Sat, ○ ● ● ● ● \$

JAPANESE

- Furasato** (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. ○ ● ● ● ● \$
- Mikado** (10651-116 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. ○ ● ● ● ● \$
- Osaka** (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave. ○ ● ● ● ● \$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy

feta cheese and colorful mixture of vegetables was delicious. My companion's favorite pick was the Sicilian Penne, which included noodles smothered in a garlic cream sauce and topped with prawns.

dining out

REVUE

Sorrentino's Garlic Festival • At all Sorrentino's locations

Even a clove in dessert

No meal is complete without dessert. Although the servings were small, the garlic ice cream was something worth trying. I can only describe it as vanilla ice cream with a hint of garlic. It sounds bizarre, but it was surprisingly good.

The only complaint of the evening was the lack of available seating. My companion and I had the good fortune to be the first in line at the buffet—and therefore got to sit as we enjoyed our meals. Unfortunately those without seats had to eat standing up, which appeared to be awkward. This, however, was something minor in an otherwise well-planned evening.

The kick-off to the upcoming Garlic Festival was definitely a success. It was an evening filled with singing and dancing, good company and great food. The only really bad thing was my breath. But Sorrentino's even planned for that—it distributed Clorets.

neighborhood, perfect for your next fiesta. ○ ● ● ● ●

Lone Star Café (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. ○ ● ● ● ● \$

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. ○ ● ● ● ● \$

Miami Pizza (8424-109 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. 15% off. ○ ● ● ● ● \$

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our speciality. We also offer small dishes for individuals. ○ ● Fri/Sat, ○ ● ● ● ● \$

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thaiian's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11 am-10 pm Mon-Fri; 4 pm-10 pm Sat-Sun. ○ ● ● ● ● (all days) \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavorful. Good enough for the Rolling Stones. ○ Mon-Fri, ○ ● ● ● ● \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. ○ free after 6p.m. ○ ● ● ● ● \$

UKRAINIAN

Pyrogy House (12510-118 Ave., 454-7880) Pyrogies and cabbage rolls—just like Baba used to make. ○ ● ● ● ● \$

VIETNAMESE

Bach Dang (7808-104 St., 448-0288) Vietnamese Noodle House. ○ ● ● ● ● \$

Oriental Noodle House (10718-101 St., 426-5068) Authentic Vietnamese food in a family-oriented environment. ○ ● ● ● ● \$

art galleries

shows openings events happenings

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE POOLE FOUNDATION GIFT: Permanent Collection Exhibition.** **DRAGON TANGO:** A multi-media performance art installation by Amanta Scott and David Tomlinson, that integrates sculpture, music and dance. Two enormous dragon 'sound/sculptures' - an Eastern and a Western dragon that have been built entirely of objects found in Tokyo landfills; and Tamashii no Kodama - a curtain created of discarded kimonos. Each object has been selected by the artists for its potential to create sound, and for its visual impact. Performances: **FRI (7 PM)** Apr. 17, 24, May 1, 8, 15; **SUN (4 PM)** Apr. 19, May 3, 10, 17. **DISBURRING ABSTRACTION: CHRISTIAN ECKART:** The first retrospective exhibition of abstract painter Christian Eckart. A selection of Eckart's iconic constructed paintings (where he combines gold with industrial materials - Formica, steel and aluminium) he addresses issues of beauty, sublimity, and spiritual, and looks at the legacy of abstract expressionism. Apr. 18-May 31. Exhibition Walkabout with Christian Eckart: **SAT, Apr. 18, 2 PM.** **TITIAN AND LUCINO:** Two Renaissance portraits from the collection of the National Gallery of Canada. Until Apr. 12. **CHILDREN'S GALLERY: HEAD 'N' SHOULDERS, KNEES AND TOES!** Dress-up and pose for a 19th century portrait, find the tiny figures hidden in the landscape, sculpt and mold the human body with clay, buttons and beads.

ELECTRUM DESIGN STUDIO & GALLERY 12419 Stony Plain Road, 482-1402. **CRYSTAL PALLET:** Tim & Cheryl Jensen (kin fused glass); Sharon Cote Whyte (acrylic paintings). Until May 3. Opening reception, artists in attendance, **SAT, Apr. 4, 2-5 PM.**

FAB GALLERY U of A, 1-1 Fine Arts Bldg, 112 St, 89 Ave., 422-2081. **SIGHT SPECIFIC:** Recent paintings of six artists from Western Canada who have established their reputations in the field of descriptive painting. Lynne Crouch, Keith Harder, Even Koch, Glen Semple, Wade Stout, Jim Tanner. Apr. 5-19. Opening reception, **THU, Apr. 9, 7-10 PM.**

GRANT MACEWAN COMMUNITY COLLEGE City Centre Campus, 107 St Bldg., 10700-104 Ave. **THE VISUAL COMMUNICATION DESIGN:** A presentation of graduating student art work from the three majors of the Visual Communications Design program. Apr. 6-11. Opening reception, **THU, Apr. 9, 5:30-8:30 PM.**

INDIGO PRINT AND PAPERWORKS 12214 Jasper Ave., 452-2208. **CASTLES OF GOLD AND DUST:** An exhibition of a limited edition book that was written, designed, printed, and bound by Richard Yates, an Edmonton printmaker. Thru April. Meet the artist, **SAT, Apr. 4, 5 PM.**

KAMENA GALLERY II 9939-170 St., 413-8362. **GROUP OF SEVERAL:** The Spring Show. Opening reception, **SAT, Apr. 4, 7-10 PM.**

MUTTART CONSERVATORY 9626-96A St, 496-8755. **SPRING FEVER:** An exhibition of artworks from the Alberta Foundation for the Arts (AFA), works depicting flowers in all their splendour. Apr. 3-May 1.

SCOTT GALLERY 10411-124 St., 488-3619. **METAPHORS:** Paintings, "nature inspired abstractions ... suggestiveness of land and sky, rock and sea..." by Barbara Akins. Apr. 4-21. Opening reception, artist in attendance, **SAT, Apr. 4, 1-4 PM.**

U of A Fine Arts Building, 112 St, 89 Ave. **SILENT ART AUCTION:** to raise money for this year's graduating students ceremony/celebration. An event, including musicians, decorative art, door prizes and more.

WEST END 12308 Jasper Ave., 488-

4892. **NEW FACES:** Featuring a collection of work by artists new to the gallery. Brian Atyeo, John Cox, Mary Pavey, Bruce Steinhoff, Willem Verhilt and Wendy Walgate. Until Apr. 4. A solo exhibition by Quebec artist, Bruno Cote. He has been called Quebec's "Magician of Color". Apr. 9-22. Opens April 9, 5 pm.

WESTMOUNT SHOPPING CENTRE Edmonton, F.I.S.H.E.S.—A DISPLAY OF FIN(ET) ART: A show put on by the Guppy of Five: Mei Mei Chong, Lisa Murray, Anastasia Powell-Cousineau, Jasmine Pui, Selena Smith. Apr. 6-13.

art galleries

ALaura ARTWORKS 144 Grandin Park Plaza, Sir Winston Churchill Avenue. Showing works of local artists: Marolyn J. Beck (Pastels & water color); Bruce Thompson (watercolors); Gerhard Frost (pastels); Carol Rose (water colors); Al Anderson (oils & water colors). Until Apr. 24.

ALBERTA CRAFT COUNCIL GALLERY 10106-124 St, 488-6611, 488-5900. **THE ELEMENTS: EARTH, WIND, FIRE & CHOCOLATE:** An exhibition showcasing 53 original quilts. Until Apr. 25.

ARDEN GALLERY 215-6 Carnegie Dr., Campbell Business Park, St. Albert, 419-2676, <http://www.compumart.ab.ca/bozena/arden.htm>. **CARTOON EXHIBITION:** by Michael V. Tkaczuk. **ANGELO MARINO L.E.:** Sports figures, prints.

ART BEAT GALLERY 8 Mission Ave., St. Albert Rd, St. Albert, lower level. **AN EXPERIENCE IN LANDSCAPES:** Works by Joe Haire, Sharon Moore-Foster and Kim Christiansen. Until Apr. 4.

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL Callinwood Sq., 6717-177 St, 487-6559. Paintings and sculptures by Jean Birnie.

THE ARTISTS MARKETPLACE Westmount shopping Centre, 111 Ave., Groat Rd., 908-0320. Artists on site every day. Commissions welcomed.

ASH STREET GALLERY 913 Ash Street, Sherwood Park, 467-7356. **HUMOUR IN ART:** Feature artist: Dianne Ockenden.

BEARCLAW GALLERY 10403-124 Street, 482-1204. **I SEE MORE THAN I UNDERSTAND ...** New paintings by Saskatchewan artist Arnold Isbister.

BUGERA/KMET 12310 Jasper Ave., 482-2854. Gallery artists, new work large and small including Jeff Burgess, Rod Charlesworth, Peter Deacon, Darlene Hay, Jerry Heine, Chris Judge, Marie Lannoo, Andre Petterson, Ernestine Tahed, Bev Tosh and Margaret Vanderhaeghe.

CAFE LA GARE 10308A-81 Ave. **BLACKSPRING:** Ink and Paper art by Maurice Levesque. Until Apr. 30.

DALE NIGEL GOBLE STUDIO 10436-81 Avenue, 437-5846. Paintings, prints, woodcuts.

FRONT GALLERY 12312 Jasper Avenue, 488-2952. An exhibition of paintings and photographs by Edmonton Artist Lelde Muehlenbachs. Until Apr. 3.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GIORDANO GALLERY 208 Empire Bldg, 10080 Jasper Ave., 429-5066. Open 11-5 Wed and Sat or by Appointment. **SPRING SHOW '98:** Until Apr. 18.

GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 34 Ave. 66 St, 484-8811, ext. 6475. **ATTITUDE ART:** Works by W.P. Wagner High School Art students from Ms. Spector's classes. Until May 8.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. **UNDERTHINGS:** Works by Laura Vickerson. Until Apr. 25.

IML GALLERY 10624-82 Ave., 433-6834. A selection of oils and acrylics by gallery artists.

KAMENA GALLERY I 7510-82 Ave., 944-9497. New works by Wei T. Wong, Meta Ranger, Willie Wong and Helena Ball.

LATITUDE 53 10137-104 St., 423-5353. **SPIRITUAL SCHMIRITUAL: THE ART OF MANWOMAN:** Using humor and divine inspiration ManWoman's prints and paintings veer from pop art to personal religious iconography.

MANIFESTO—CULTURE COUNTER 10043-102 St., 423-7901. **THE FEMINIZATION OF GOD:** Paintings and sculpture by Mariann Taubensee. Until Apr. 18.

MC MULLEN GALLERY U of A Hospital, 8440-112 St., 492-4211. **LAUGHTER IS THE BEST MEDICINE—THE ART OF THE CARTOON:** A light hearted look at life through the work of thirteen local artists who are members of The Cartoonists' Union: Yardley Jones, Beth Portman, Dwayne Cannan, James Grasdall, Bill Mackay, Fred Curatolo, Malcolm Mays, Gerry Rasmussen, Gary Delaine, Spyder Yardley-Jones, Cathy McMillan, Matthew Brett, and Fiona Yardley-Jones. Until May 2. Spyder Yardley-Jones, cartooning workshop Apr. 8.

MISERICORDIA HEALTH CENTRE 16940-87 Ave., 484-8811, ext. 6475. **NW Corridor, Main Floor: AN ECLECTIC VIEW:** Recent paintings by Jean Birnie. Until Apr. 29. **Dayward Corridor: IMAGES OF TRAVEL:** Recent work by Allen Ball. Until May 4.

OPPERTSHAUSER 5411-51 St, Stony Plain, 963-2777. Water colors by Cindy Barrett; acrylics by Keith Chisholm; sculpture by Fran O. Cuyler. Opening **SUN, Apr. 5, 1-4 PM.** Gallery Restaurant: Photography (Cafe Society) by Robert Todrick. Until Apr. 27.

ORIGINAL ART GALLERY 22 Sir Winston Churchill Ave., 460-4324. **PRINTS WITH PIZZAZZ:** All member show - St. Albert Painters' Guild. Until May 2.

PLANET INC CYBER CAFE 201, 10442-82 Ave., 433-9730, <http://www.compumart.ab.ca/bozena>. Art Exhibition, works by Michael V. Tkaczuk.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. **MATRIX:** An interactive art experience, mystery, symbolism that challenges the imagination—fiber panel installation by Elyse Eliot-Los. Until May 2.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. Acrylic on canvas by Steve R. Mitts. New works in acrylic by Angela Grootelaar and Elaine Tweedy. New water colors by Sigrid Behrens, Barb Brooks and Eva Bartel. Artwork for corporate gifts. **OXFORD TOWER, 10235-101 St.** Acrylics by John Freeman. **WESTIN HOTEL, The Pradera, 10135-100 St.** Pastel paintings by Audrey Pfannmuller.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. **RE-LAX AND TAN:** Printworks by Allen Ball, subtitled *Billboards, Bollocks & Bulldozers* the exhibition features recent large scale printed images. Until Apr. 18.

SOCIETE FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427. Francophone artists and artisans works.

SPECIAL-T-GALLERY 284 Saddleback Rd., 437-1192. Currently showing works by Voytek, Barb Brooks, Cindy Barratt, Lucie Tettemente and more. Until Apr. 21.

STRATHCONA CHINATOWN MALL 7915-104 Street. Paintings by students of Tatming Yee (ages 6-16 yrs.) Until Apr. 5.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5990. A cooperative workplace shared by eight St. Albert artists. Display of current works by 9 St. Albert Artists: Pat Wagensveld, Helen Smith, Louise Crawford, Alandra Allenbrigh, Dorothy Forbes, Carol Yake, Mona Apps-Anderson, Susanne Loutas and Ruth Anderson.

VANDERLEELIE 10344-134 St, 452-

0286. **Gallery I:** New paintings by David Alexander, Gregory Hardy, Johnathan Forrest. **Gallery II:** The Madonna - a series of photos by Rudolf Zwamborn. Until Apr. 14.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 433-0388. Upstairs gallery: **WORKS ON PAPER:** by Deirdre McCleneghan and Raymond Theriault. Main Floor: Also, new paintings by Ellenor Cleland and Andrew Raszewski.

ART GALLERY & PORTFOLIOS ONLINE PIERRE J PARENT. eMail: pparent@compusmart.ab.ca. Website: <http://www.compumart.ab.ca/pparent>. Pierre Joseph Parent, photography (R)

ART GALLERY & PORTFOLIOS ONLINE KRISTEN ZUK http://lourworld.compuserve.com/homepages/gilan_digital/kirfram.htm. Featuring sculptures by artist Kirsten Zuk.

SURREAL & FANTASY OIL PAINTINGS ONLINE COSMIC HORIZONS <http://www.geocities.com/Soho/Gallery/6298>. Edmonton artists use a fresh approach in the world of Fantasy and Surrealism.

craft shows

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. **THE SPRING DEBUT:** Exhibit of the Centre's arts and crafts. Until Apr. 3.

UCWLC ARTS AND CRAFTS MUSEUM 10825-97 St, St Joseph's Cathedral. Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

live comedy

SIDETRACK CAFE 10333-112 Street, 421-1326. Every **SUN:** Variety Night hosted by the Atomic Improv Co.

YUK YUKS WEM, 481-9926. Every **TUES:** Hypnotist

dance

GRANT MACEWAN COMMUNITY COLLEGE John L. Haar Theatre, 10045-155 St., JP Campus, 497-4393. **MOTION E MOTION:** The GMCC Dance Program year end modern dance show. Apr. 16-18, 8 PM.

MIDNIGHT AT THE OASIS Stanley A. Milner Public Library Theatre, Sir Winston Churchill Square. Intermediate and professional performances of Belly Dance by students of Nancy Olthuis and Anemone Ryder. Special performances by the instructors. Guaranteed glitter. **MON, Apr. 6, 7-10 pm.**

MOUNTAIN FRESH DANCE WORKSHOPS Victoria School, 10210-109 Ave., 422-8107, 420-1757. Hosted by the Alberta Dance Alliance, special events from morning yoga classes to West Coast Swing moves, workshops for beginners to advanced dancers.

MOVEMENTS The Citadel, McLab Theatre, 9828-101A, 488-6745. **SUN 5(2 pm):** Spring Tea Party and Auction, *Movements Salutes Spring!*. Movements: The Afro-Caribbean Dance Ensemble.

displays/museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

BRUCE PEEL SPECIAL COLLECTIONS LIBRARY 87 Rutherford South, U of A, 492-7928. **AN EXQUISITE AND RATIONAL ENJOYMENT:** Early travel books and Baedeker guides. Until the end of May.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people

High Lights

Thursday April 2

BILL EMES CKUA BENEFIT The Iron Bridge, 12520-102 Ave., 482-5620. This benefit is held in memory of Bill Emes and donations for the Bill Emes Trust Fund will be accepted on site. Featuring: Judy-Anne Wilson, Andrew Glover, Sandro Dominielli, and John Taylor and many more local musicians. Time: 9:30-12:30 pm; Tix: \$8(door)

Friday April 3

MUSIC AT CONVOCATION HALL SERIES Convocation Hall, U of A, 420-1757, 492-0601. Martin Risleley (violin), Stephanie Lemelin (piano), and Tanya Prochazka (cello), in recital. They will perform the *Piano Trio in G minor, opus 15* by Smetana, *Piano Trio* by Schnittke and *Trio in B flat* by Schubert. A lecture precedes the concert. Time: 7:15 pm (lecture); 8 pm (concert). Tix: \$10 (adults); \$5 (seniors/students).

KENT SANGSTER BAND IN CONCERT The Yardbird Suite, 10203-86 Avenue, 432-0428. For jazz and blues fans, featuring Lester Quilz and Jim Head backed by Paul Shihadeh on bass and Sandro Dominielli on drums. Time: 8 pm (doors), 9 pm (show); Tix: \$7 (members) \$10 (guests).

Saturday April 4

WELCOME TO SARAJEVO The Princess Theatre, Presented by the Edmonton Amnesty International group, this premiere, starring Woody Harrelson and Marisa Tomei, was a top contender at the 1997 Cannes Film Festival. The short film "A View of Bosnia" by Canadian Arthur Kent will also be shown. Funds raised will go towards Amnesty International's work on international human rights issues. Time: 3:30 pm. Tix: \$8 (door); \$7 (adv).

ERNESTO 'CHE' GUEVARA: THE BOLIVIAN DIARY Zeitler Hall, Citadel, 9828-101A Avenue, 425-9212. On October 9, 1967, Ernesto 'Che' Guevara was executed by the Bolivian army, aided by the CIA. Guevara's diary, a detailed, personal account of his attempt to spark a revolution in Bolivia, is the basis of this film. The film recounts Che's dream of a classless society and shared wealth. Time: 8 pm; Tix: \$5(member), \$7(new member), \$4(member-senior/student), \$6 (new member- senior/student).

Sunday April 5

SONGS FOR SINNERS Catalyst Theatre, 8529-103 Street, 431-1750. Last chance to catch this new project from Jonathan Christenson and Joey Tremblay (inspired by the Seven Deadly Sins). Presented by Catalyst Theatre, a dark comedy, offbeat musical that looks beyond traditional notions of laziness and explores its deeper manifestations in contemporary Western Canadian society: ennui, the struggle for meaning, indifference and despair. Time: 2 pm, & 9 pm.

Wednesday April 8

CARLOS DEL JUNCO IN CONCERT Festival Place, Sherwood Park, 449-FEST (3378). Master of the blues harmonica, Carlos del Junco and his band produce a blend of blues that is sensitive, soulful and sexy with an underlying rawness. Time: 7:30 pm. Tix: \$16.50 (limited cabaret seating), \$15 (adult), \$12.50 (child/senior).

who pioneered and advanced aviation in Canada. Open year-round.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM McKay Ave. Sch. 10425-99 Ave., 422-1970. **THE EDMONTON SCHOOLBOYS BAND** (1036-1969)

EDMONTON SPACE & SCIENCE CENTRE 451-3344. IMAX Theatre: EVERST: Until Apr. 5, Apr. 10-13. Margaret Zeidler Star Theatre: Exhibit Galleries, live science demonstrations.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Walderdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislature Grounds, 422-3982. Visit Alberta's premier architectural attraction.

MUTTART CONSERVATORY 9626-96A St., 496-8755. **JOURNEY INTO SPRING:** Until April 26. **AFRICAN VIOLET SHOW:** April 4, 5.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. Every SAT: Aboriginal videos. Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favorite galleries. 2nd fl West:

SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Now open. Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. **INSECTINSIDE:** Art exhibit. Until Apr. 26. **EARTHQUEST:** The Challenge Begins: Teaches children about their power to make positive choices that impact the environment. Until Apr. 26. **"Coca-Cola City: is being built out of empty (RECYCLED) Coca-Cola Cans, Until Apr. 26, THU 2: Animal Day: Features Environmental Puppet Theatre (The Ugly Duckling). FRI 3: Backyard Day: Composting Demos, tree seed packs, "Many Hands Puppet Show", "Laws for Kids". SAT 4: Water Day: We're All Wet: All About Water And People, live theatre. Activities, crafts, presentations, videos in the EarthQuest theatre. Daily parades with the Earth Dragon, Recycled Music Centre. FROM MINNOWS TO MONSTERS: The fish of Alberta. Until Sept 7. NEANDERTALS & CAVE BEAR CULTS: at the Auditorium, THE MAYAN WORLD: Warfare and alliance, THU, Apr. 9, 7:30 pm.**

REYNOLDS-ALBERTA MUSEUM Wetaskiwin, Highway 13. 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honor: Who's who in the Canadian country music scene.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912). Until Apr. 5: Spring Break: "Shell we" Scavenger Hunt

U OF A THEATRE DESIGNERS Media Room, 1st fl, Fine Arts Building, 433-1832. The annual BFA/MFA Theatre Design Portfolio Show. Until FRI Apr. 3 (12-3PM & 5-8 PM).

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

film

JASPER PLACE LIBRARY 9010-156

IS DRINKING A PROBLEM?
A.A. CAN HELP!
424-5900

Street, 496-1810. THU, thru Apr. Films for the Retired & Semi-Retired, 2 PM

METRO CINEMA Zeidler Hall, Citadel Theatre, 9828-101A Ave., 425-9212. FRI 3-SAT 4 (8 PM): ERNESTO 'CHE' GUEVARA: THE BOLIVIAN DIARY: The film recounts Che's dream of a classless society and shared wealth. FRI 10-SAT 11 (7 PM): MON ONCLE ANTOINE: By Claude Jutra. The film looks back to a life in a small mining town in rural Quebec during the 1940s.

PRINCESS 462-1871. SAT 4 (3:30 PM): WELCOME TO SARAJEVO: Also the short film A VIEW OF BOSNIA will be shown.

fashion

REBAR NIGHTCLUB 2nd Fl., 10551 Whyte Ave., 438-1265. MON, Apr. 6: Stanley Carroll Spring Collection '98 - Launch, 8 PM.

STRATHCONA PLACE CENTRE 10831 University Ave., 433-5807. FRI, Apr. 3, Fashion show and tea, 1:30-3:30 PM.

lectures/meetings

ALBERTA SEWN PRODUCTS INDUSTRY The Sheraton Grande Edmonton Hotel. 414-0253. First Annual General Meeting, open to members and nonmembers, Apr. 3-4.

ASSOCIATION FOR SAFE ALTERNATIVES IN CHILDBIRTH 9924-106 St., Rm 203, 425-7993. THU 2, 7:30 pm: Film Midwifery in Alberta, guest midwife, Kersten Flanagan, *pre-register.

BOYS & GIRLS CLUBS Six Locations, 483-5599. weekly: Parent Talk-Talking to Your Children

CANADIAN MENTAL HEALTH ASSOCIATION U of A Hospital, Bernard Snell Hall, 414-6300. Conference for all mental health consumers, their family, friends and the general public. 9 am-4:30 pm.

CITY HALL Heritage Room, Sir Winston Churchill Square. 439-9827. SUN 5 (1 PM), first SUN of ea month: Final Frontier Science Fiction Fan Society.

GRANT MACLEAN COMMUNITY COLLEGE 6-319, 106 St Bldg, 3rd Fl., 10700-104 Avenue, TUE 14: Judy Schultz: speak about becoming a chef...editor...writer...traveller...more.

GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

HIGHLANDS LIBRARY 6710-118 Avenue, 496-1806. Every 3rd WED of ea month: Edmonton FreeNet Classes, *pre-register

IDYLWYDE LIBRARY 8310-88 Avenue, 421-1745. Every second FRI FreeNet Instruction, *pre-register

2000 AND ONE-ACT FESTIVAL Walderdale Playhouse, 10322-83 Avenue, The Edmonton Region One-Act Festival Annual General Meeting, SUN, Apr. 5, 7:30 PM.

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. Every TUE: ESL Discussion Group, *pre-register

STOP THE MAI Front Steps, Alberta Legislature, 414-0944, 439-1739. FRI, Apr. 3, 5 pm, The "Multiateral Agreement on Investment" (MAI).

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings Every WED's, 7:30-8:30 PM. How to make money on the Internet.

literary

ALEXANDRA WRITERS CENTRE SOCIETY 451-2043. 8 week writing workshops (introduction to Creative Writing, Intermediate Creative Writing, and Poetry, starting 3rd wk of April.

ASCENDANT BOOKS 10310-124 St., 452-5372. SAT 4: Ruth Yanor-McRae talks about Herbolgry, 1-4 PM. SAT 4: Dr. Michael Greenwood,

signing "Braving the Void, 3:30-5 PM). SAT 11: Raymond Reamsbottom: will introduce you to your personal rainbow - Aura Reading, 1-4 PM.

CHAPTERS West Side, 9952-170 St., 487-6500. SUN 5: Author Richard Haigh, 1-3 PM. - Signing "Thursdays' Child. TUE 7: Jewish Book Club discuss "The Color of Water" By James McBride.

CHAPTERS Southpoint, 3227 Calgary Trail S., 431-9694. THU 9: IDG Books (Makers of the Dummies series) celebrate Dummies Month, 7-8 pm.

MAY MEMORY MARATHON 11032-89 Ave., 492-1222. Poetry marathon, a chance for people to learn a poem by heart and to get others to sponsor them by the line, the event takes place May 23.

MISTY ON WHYTE 104588-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. Every 3rd THU, 7:30 PM. monthly: "Red Herring's" Mystery Book Group, 7:30 PM. Every last THU: Sneak Previews: Four Evenings for Book Lovers, 7:30 PM.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED: Talking Book Club, 10-Noon

WESTWOOD UNITARIAN CONGREGATION 11135-65 Avenue, 439-1279. AN EVENING WITH RALPH WALDO EMERSON: Dr. Jim Butler will present slides and readings to explore the life of this influential essayist. A contemporary of Henry David Thoreau. Emerson was a foremost thinker in developing a new relationship with nature. SAT, Apr. 4, (7:30 PM).

special events

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit Edmonton's smallest micro brewery, see how Alley Kats' award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

EVENING WITH THE MASTERS Shaw Conference Centre, 428-1045. FRI 3: Around the World of Food Gala Dinner and Auction, 6 pm. Fundraising event in support of Culinary Team Canada as they work towards the 2000 Culinary Olympics.

THE EDMONTON WOMAN'S SHOW Northlands Agricor, 490-0215. SUN 5 (10 AM): A live auction, all proceeds from this event will go directly to Lurana Shelter (an inner city safe haven for women and children who flee domestic violence).

HUMAN RIGHTS RALLY Alberta Legislature Bldg. THU 2 (5 pm): "Delwyn Vriend's Supreme Court ruling". Support a society based on equal rights for all people.

SORRENTINO'S ANNUAL GARLIC FUN RUN Sorrentino's West, 6867-170 Street, Wolf Willow Shopping Centre, 459-4795. SUN 5 (11 AM): Run, Eat, Stink! 5K fun run & 2.5 K Walk, money from this event will go to the Bissell Centre, and The Canadian Progress Club, St. Albert. (9 am final registration)

sports

HOCKEY—EDMONTON OILERS Edmonton Coliseum, 414-4650. FRI 3: Oilers vs Dallas, 7 pm. MON 6: Oilers vs Vancouver, 7 pm. WED 15: Oilers vs Anaheim, 7 PM. SAT 18: Oilers vs Toronto, 8:30 PM.

HORSE RACING Northlands, 471-7379. MON > SUN: Simulcast racing. Weekend harness racing

SWIMMING Kinsmen Sports Centre. The 1998 Western Divisional Synchronized Swimming Challenge: THU 2: 8 am-8:15 pm. FRI 3: 9:30 am-7:45 pm. SAT 4: 8 am-7:30 pm. SUN 5: 8 am-1:30 PM.

theatre

DIE NASTY Varscona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera. Season number seven. It's the Golden Age of Hollywood ... Join the gang at Sibling Brothers' Studios for a soapy season of glamour and lust in Cinemascope and Technicolor and Stereophonic Sound. Every MON night @ 8 PM.

FOUR FUNERALS & A WEDDING Celebration Dinner Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339. In the "dead" centre of Edmonton there lies laughter, music & romance, "of corpse". Why not join us in this ceremonial chaos that will leave you "in stitches". The "morgue", the merrier! Until Apr. 12.

HOW TO EAT LIKE A CHILD 432-9542. Children's Theatre. Apr. 10-26.

JAVA LIFE the Roxy Theatre, 10708-124 St., 477-5955. By Aaron Bushkowsky. A comedy about love and intimacy in the small moments shared by total strangers - in coffee bars!! It's about finding hope in the coffee grounds of life! Apr 16-26 (8 PM); SUN (2 PM).

JOHNNY & POKI VARIETY HOUR Varscona Theatre, 10329-83 Ave., 433-3399. It's Hip-Hip-Huzzah time where all systems are go, all hands are on deck and every good boy deserves favour! Every SAT night @ 11PM, until July 25.

MASTER CLASS Citadel, MacLab Theatre. Comic drama by Terrence McNally. Maria Callas was the preeminent prima donna of her day and the first modern soprano to revive forgotten opera. Callas ruthlessly goads students to inspired performances, boasts of her triumphs, heaps scorn on rivals and candidly acknowledges her naked ambition. As she drifts into reverie, we gain fascinating insight into her background, artistic passions and stormy personal life, including a much publicized affair with Aristotle Onassis. Apr 11-May 3.

MRS. WARREN'S PROFESSION The Citadel Theatre, 425-1820. By Bernard Shaw. Mrs. Warren is a very successful business woman who has correctly raised her daughter Vivie and given her a Cambridge education. When Vivie discovers the source of her privilege she is outraged! An explosive battle erupts between a mother & daughter torn apart by prostitution and morality. Until Apr. 12. RUSH TIX: For all

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RUSH TIX: Save 50% available on day of performance only.

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weekday performances except for FRI evening. RUSH TIX for SUN night.

MUMBSKULL ISLAND Celebration Dinner Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339. Rrrrrrr, matey! Fresh from a mighty pillage and plundering spree in... Cold Lake, Captain No Beard and his swash-buckling crew of seafaring misfits are now heading the high seas in search of the lost treasure of Gump! Stupid is as stupid does... Apr. 17-Jul 11.

PLAGUES GMCC, City Centre Campus, Conference Theatre (m 5-142), 10700-104 Avenue, 497-4685. **ANDRE'S MOTHER:** By Terrence McNally: The plague deals with the modern AIDS crisis and the inability of family to accept family. A **CHALKY WHITE SUBSTANCE:** By Tennessee Williams, an airborne virus kills women faster than men. Two one-act plays presented by the Grant MacEwan Community College English Department Apr. 7 (12:15 PM), Apr. 8 (8 PM), Apr. 9 (12:15 PM).

THE RULES OF IRENE Varscona Theatre, 10329-83 Ave., 433-3399. Presented by Teatro La Quindicina. Written and directed by Stewart Lemoine. Set in Central Falls, USA, home of the Kayooga Kennel Club and hub of greyhound racing in the southeastern mid-northwest. Sales lady Irene arrives in this idyllic community packing a deck of cards and a chipper attitude and proceeds to set off a chain reaction of events which throw the unsuspecting locals into a tailspin of recklessness, recrimination, and romance. Until Apr. 11.

RUMORS Horizon Stage, 1001 Calahoo Road, 962-8995. Presented by The Horizon Players in conjunction with The Festival Theatre Company. A Neil Simon comedy. Set in the home of New York's deputy mayor, it is Charlie and Myra's tenth wedding anniversary and the guests are starting to arrive. But, Myra is nowhere to be found and Charlie is in his bedroom with a bullet hole in his ear and an apparent suicide note at his side. Apr. 2-4, 7:30 PM.

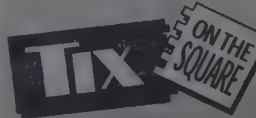
THE SKIN OF OUR TEETH Grant MacEwan Community College, Lower Level, Jasper Place Campus, 10045-156 Street, Theatre Lab, 497-4470. By Thornton Wilder. Presented by Grant MacEwan Community College Theatre Program. Set in 1940, but transcends human history. The Antobuses are the true Adam and Eve, victims of all the ills that flesh is heir to. They face insurmountable obstacles, nevertheless, are a durable lot, having survived a thousand calamities by the skin of their teeth. Until Apr. 5.

SLOW BOAT Jubilatons Dinner Theatre, W.E.M., 484-2424. Dinner and musical review on a paddleboat

TIX ON THE SQUARE -

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IN THE HEART OF THE NEW ARTS DISTRICT IN CHANCERY HALL, MAIN FLOOR, INFO: 420-1757/988-3873



HOT LINE RUSH...

Rush tickets are discounted 50% and are available on the day of the performance only.

• Citadel: Mrs Warren's Profession, Rush Tix for all weekday performances except Friday evening. Also Rush Tix for matinee performances.

• Canadian National Theatre Cooperative, Tesla Electric, opens Apr. 2, (also selling ADV TIX).

• The Rules of Irene, at the Varscona. (Also selling ADV TIX).

• Department of Music, U of A present: Piano Trio, Stephanie Lemelme with Martin Riseley (violin) and Tanya Prochazka (cello), Apr. 3, 8 pm at Convocation Hall, U of A (also selling ADV TIX).

• Festival Place, Carlos Del Junco, Apr. 8. Rush TIX available.

ADVANCE TIX...

• Noon Hour Concert Series at the Winspear, April 8, 15, 22, 29.

• Augustana University College, Bach's 8 Minor Mass. All Saints Cathedral April 4, 8 pm and at University Chapel, Camrose, April 5, 2:30 pm. Soloists include, Kathleen Lotz, Elizabeth Raycroft, Joy-Anne Murphy, Robert King, Allan Monk.

• At the Winspear Centre, April 5, 8 pm. The Music Makers. A concert featuring the University of Alberta Symphony Orchestra, The University Madrigal Singers and the University Choir.

TIX On the Square also sells tickets for all TicketMaster events.

Open daily except Sundays. Hours: Mon 9:30-2 p.m.; Tue-Fri 9:30 a.m.-6:00 p.m.; Sat 9:30 a.m.-2 p.m.



When I was a young man, there were grain elevators all over Alberta...

Yates: Castles of Gold and Dust will be presented by the Indigo Print and Paperworks. Apr. 4-10. The exhibition will showcase the works of well-known Edmonton printmaker Richard Yates. Yates has designed a tribute to our prairie grain elevators in book form and relief prints. The artist will be in attendance Apr. 4.

cruising down the North Saskatchewan River—sounds like the perfect money making scheme, the only problem is, Capt. Arnie doesn't know the first thing about show business, or finances, or running a paddleboat. Apr. 17-June 21.

SONGS FOR SINNERS Catalyst Theatre, 8529-103 Street, 431-1750. Presented by Catalyst Theatre, a new project from Jonathan Christenson and Joey Tremblay inspired by the Seven Deadly Sins. A dark comedy, offbeat musical that looks beyond traditional notions of laziness and explores its deeper manifestations in contemporary Western Canadian society: ennui, the struggle for meaning, indifference and despair. The first stage of work on Songs for Sinners runs until Apr. 5.

THE SOUND OF MUSIC Mayfield Dinner Theatre, 16615-109 Avenue, 483-4051. Music by Richard Rogers, lyrics by Oscar Hammerstein 2nd. The story of Maria a young governess for the seven children of a widowed naval officer. Until May 24.

STAR TRAX II - TIME WARP Jubilation, WEM, III, Upper Level, 8770-179 St., 484-2424. Join us at the retirement dinner for the greatest starship captain of all time. Laugh along with his old shipmates. But their adventures are not over. Strange aliens need our heroes help. Until Apr. 12.

SUNRISE Timms Centre for the Arts, 112 St., 87 Ave., 492-8710. Presented by Studio Theatre. Set in south Australia. Returning to celebrate their father's birthday are the three children. Powerful feelings of love, anger, jealousy and hope surface as the Easter weekend progresses. Until Apr. 4.

TESLA ELECTRIC The Old Strathcona Arts Barns, 103 RUSH & ADVANCE TIX \$50; available on day of performance only. Presented by The Canadian National Theatre Co-operative. The story of one of history's most overlooked geniuses, Nikola Tesla. Tesla mesmerized the public with his demonstrations of magic, he harnessed the power of Niagara Falls and he won "The War of the Currents" only to lose his rightful place in the history books. Apr. 2-11.

THAT WOMAN 10708-124 Street, 453-2440. Presented by Theatre Network. By Quebecois playwright Daniel Danis', translated by Linda Gaboriau. In the wake of church interference in a young woman's life, beauty, innocence, desire and forgiveness struggle for survival. Until April 5.

THEATRESPORTS 10329-83 Ave., 448-0695. Rapid Fire Theatre. Theatresports' wacky cast will delight, enthrall and tickle all assembled, with an all improvised comedy show. Every FRI's @ 11 PM.

in pencil, pen & ink, acrylic, oil, water color, clay and wood. Call Lorea or drop by.

MERRYWOOD DANCE & CREATIVE ARTS ACADEMY Romanian Hall, 9005-132 Ave., N. Edmonton, 456-8070. Summer dance & arts camps: Ballet, Rhythm & Music appreciation July 6-24.

PINE TREE MANAGEMENT SKILLS 1-800-827-1506. Management Skills for Front Line Managers, Apr 8 & 9.

ROBERTSON WESLEY UNITED CHURCH 10209-123 Street, 423-2031. SAT 18 (1-4 PM): Poverty in Action presenting a workshop "Think Again - Challenging attitudes about poverty". Discuss the myths and realities about living in poverty and share info.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. SNAP offers courses in a variety of Printmaking techniques: Photo-etching, Lithography, Silkscreen, Relief. SAT 4 & SAT 11: Drawing for Printmaking.

SUBTEXT The Subversive Textile Association of Artists, *413-4284. Workshops on the 1st SUN each month. *Pre-register @ 413-4284

TOASTMASTERS Heritage Rm, Main Fl., City Hall, 1, Sir Winston Churchill Sq., contact Carla 478-3384. Every WED: you're invited to a meeting (free), upward bound toastmasters, (to improve your listening, thinking, speaking skills). 7:30 PM.

U OF A 492-3381. Sign Language Class, Level 1, May 5-June 11/98, call Services for Students with Disabilities.

kids stuff

CALDER LIBRARY 12522-132 Avenue, 496-7090. Every THU, Pre-School Storytime, 10:30 AM, 3-5 yrs. Until FRI 3: Catch the Wind, 2 pm. THU 2: Fan Fare. FRI 3: Tribal Rainmaker.

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. Every TUE: Time for Two's, 10:15 AM, * pre-register. Every THU: Pre-School Storytime, 10:15 AM, 3-5 yrs. * pre-register. SAT 11: Hip Hop Easter, 2:15 PM.

CASTLEDOWNS LIBRARY 15333 Castledowns Road, 496-1804. Every WED: Pre-school storytime, 10:30 AM, 3-5 yrs. * pre-register. FRI 3: Plant a Seed and Watch it Grow, 2 pm (6-12 yrs).

CHAPTERS 3227 Calgary Trail South, 431-9694. Every Mon-Fri: story times in the "My Books" children's section, 10:30 am; Sat/Sun 10:30 & 2:30 PM.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. Drawing Time Machine & Much More! Sat. Art Classes for Kids ages 4 and up. **CHILDREN'S GALLERY: HEAD 'N' SHOULDERS, KNEES AND TOES!** Something on Sundays weekly event will have extended hours in 1998. From 1-4 PM, the gallery will offer a wide variety of art related activities for all ages, free with regular admission.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. **WORKSHOPS & CLASSES FOR ADULTS AND KIDS IN SCULPTURE, PAINTING & DRAWING. LANDSCAPES: APR 20-MAY 11/MAY 25-JUNE 15, MONS, (ADULTS). FAUX FINISHES: APRIL 21-MAY 5 (ADULTS), TUES. PAINTING WORKSHOPS: MAY 9 & 15 (9-12 YRS), SATS. DRAWING & PAINTING, (9-12 YRS), MAY 28-JUNE 11, THUS.**

HIGHLANDS LIBRARY 6710-118 Avenue, *496-1806. Every THU: Time for Two's, 10:15 AM, *pre-register. Every TUE & WED: Storytime, 10:15 AM, 3-5 yrs. *pre-register. Until FRI 3: Spring Break Bonanza, 2 pm. FRI 3: Easter Egg Pinata, 2 pm.

INDYWLDE LIBRARY 8310-88 Avenue, *496-1808. Every TUE: Time for Two's, 10:15 AM, 2 yrs. *pre-register. Every WED: Storytime, 10:15 AM, 3-5 yrs. *pre-register. SAT 11: Here Comes Peter Cottontail, 2:30 PM.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. Every WED & THU: Pre-school storytime, 3-4

5 yrs. *pre-register. FRI 2: Spring Break Multicultural Crafts, 2 pm.

JOHN WALTER MUSEUM Kinsmen Park, 9100 Walterdale Hill, 496-4852. Until Apr 3: Spring Break Daycamp, 9am-4 pm. SUN 5(1-4 PM): Soaps & Lotions. WED 8-SAT 11(7:30-9 PM): (496-2966) Springtime Serenade "The McDades". SUN 12(1-4 PM): Fudge Making.

LESSARD LIBRARY 6104-172 Street, 496-1871. Every MON, TUE, WED, THU: Pre-School Storytime, *register same day by phone. Every WED: Games Night, all ages.

LONDONDERRY LIBRARY Londonderry Mall, 496-1814. Every TUE & WED: Drop-in Pre-School Storytime, 10:15 AM.

MARS HILL CENTRE 435-0202. THU evenings (Until May 7), help for "High Stress" kids, Confident Kids: Kids that may have experienced one or more of the following issues in their lives: divorce, death of a parent or sibling, physical, emotional or sexual abuse or the stresses of being a kid in this generation. *pre-register

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. Every TUE, WED, THU: Pre-School Storytime, *pre-register. Every FRI: Time for Twos, 10:15-10:45 AM, *pre-register. THU 2: Make our Ugly Books Beautiful, 2-3 PM. SAT 4: Easter Eggstravaganza, 2-3 pm. (6 yrs+).

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shoppers Mall, 3210-118 Ave., *496-7839. Every TUE: Time for Twos, 10:15 AM *pre-register. Every WED: Story Time: 10:15 AM & 2:15 PM, 3-5 yrs. *pre-register. Every MON: Wonderfully Wired, 4-5 PM, 13-18 yrs. *pre-register. THU 2: Bubbles & Balloons, (6-12 yrs). 2 pm. SAT 11: Easter Egg-citement, (6-12 yrs), 2 pm.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. **EARTHQUEST: The Challenge Begins:** Teaches children about their power to make positive choices that impact the environment. Until Apr. 26. "Coca-Cola City: is being build out of empty (RECYCLED) Coca-Cola Cans, Until Apr 26, THU 2: Animal Day: Features Environmental Puppet Theatre (The Ugly Duckling). FRI 3: Backyard Day: Composting Demos, tree seed packs, "Many Hands Puppet Show", "Lawns for Kids". SAT 4: Water Day: We're All Wet: All About Water And People, live theatre. Activities, crafts, presentations, videos in the EarthQuest theatre. Daily parades with the Earth Dragon, Recycled Music Centre

THE SECOND STORY Mill Woods Town Centre, 2331-66 St., 413-6971. FRI 3: Hakuna Matata, 1:15-3 pm.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. Every TUE: Baby Laptine (Apr 14-May12). Until FRI 3: Spring Break at Southgate Library.

SPRUCWOOD LIBRARY 11555-95 Street, *496-7099. Every THU: Storytime for pre-schoolers (Until Apr 30): 3-5 yrs. *Pre-register. Until SAT 4: Spring Break Craft Table.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, Library Theatre, 496-7000. Every FRI, Drop-in Film Program, 10:30 am, 3-5 yrs.

STRATHCONA LIBRARY 8331-104 Street, *496-1828. Every TUE: Pre-School Storytime, 10:30 AM, 3-5 yrs.

VALLEY ZOO 13315 Buena Vista Rd., 496-2910, 496-2925. THU 2: Safari Kids. FRI 3: Zoo Kids Sleepover. THU 2: Family Puppet Show: The Ugly Duckling.

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Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled please phone or fax the Classified department.

Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue, Edmonton. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

ARTISTS TO ARTISTS

Vision Images Gallery is accepting visual and performance Art Submissions on the theme "Mother" Deadline April 20, 403-414-0866.

Call for Submission/Alberta Artists, Project No. 98/7311.

Spiritual Art Installation for St. Francis Xavier High School, 9250-163 Street, Edmonton, Alberta, T5R 0A7. Medium: Painting, Relief or Sculpture for large Cafeteria. Commission: \$10,000. Date: Applications May 30, 1998. Details: Ann Perry 489-2571.

The Kamena Gallery II is now looking for artwork for the September show, "The Myth of Male Power". The 1st show was a smash hit, so we're planning the 2nd myth. Be brave & controversial. Call Rick @ 413-8362.

THE WORKSNEED ARTISTS FOR A TEMPORARY FROZEN ICE TIME CAPSULE: Hunting and gathering tools, rifles, knives bows, arrows, bullets, paraphernalia, compasses, small anchors, paddles, antique and old items preferred. All will be returned. Please bring your submissions to The Works on the Main Fl. 10020-103 St., Downtown Edmonton. For more info, call Shelley or Rae at 426-2122.

CALL FOR PROPOSALS: FAVA - the Film & Video Arts Society is seeking multi-media installation and/or performance proposals from Alberta artists for its SEPT. 1998 Group Multi-media exhibition. THIN LIMITS. Deadline: April 15, 1998. Proposals must include 2 or more mediums, one must be audio visual/electronic based media art.

The Alberta Society of Artists Annual Membership July, April 14, 1998 deadline. Call Peggy 454-8706 for application. Visit our website www.artists-society.ab.ca.

Looking for rehearsal spot once or twice a week, cheap and a.s.p. (will share gear with other band) 917-0803.

Volunteer hip-hop dancers needed. Funky Jazz dancers welcome. Serious with flexible schedule. For future video projects. Max. Height 5'4" (girls) & 5'9" (guys). For info call Moon at 459-5234.

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ARTISTS TO ARTISTS

The "Group of Several" photographers collective is looking for portfolio submissions for membership. For more info call 988-4915.

Opportunity for exposure. We need artwork donated to the Edmonton Autism Society's Gala Dinner/Auction. Deadline, April 8, Call 453-3971.

The Alberta Foundation for the Arts (AFA), open to all eligible artists. Fall deadline Oct. 1. For more info and application forms call AFA at 427-9968.

The Artists Marketplace is growing in Westmont Shopping Centre. Free display space available to artists willing to work on site. Drop by.

Special-T-Gallery is now accepting new artists for 1998-1999. For appt call 437-1192, Sue.

Seeking a place to do art work FREE and/or a drafting table, call 424-0613 leave message.

Seeking young male for art partner, talented in sculpture & relief, & air brush. 424-0813 leave message.

Festival Place to Host best of 1998 Strathcona County Fringe. On MON, Aug. 24, 1998. Anyone involved in the 1998 Fringe Festival and who is based in Strathcona County is invited to showcase their production at Festival Place in Sherwood Park. To reserve your spot, free of charge, call Jennifer Graham at 464-2852.

HUMAN CAPITAL BUFFET FETISH FASHION SHOW 434-8912 after 7 908-7356.

SONGWRITING WORKSHOP May 29-31. 3rd Annual Kananaskis Guest Ranch, with STEVE SEKIN (Hit songwriter for John Michael Montgomery, Neal McCoy, Alabama) and RON IRVING (Anne Murray). Call 433-2050 or 3-mail at libby@compuserve.com.

2000 and ONE-ACT FESTIVAL: A THEATRICAL ODYSSEY. The Edmonton Region One-Act Festival Annual General Meeting SUN, April 5, 7:30 pm, at Walderdale Playhouse, 10322-83 Avenue. The Committee Executive for 1998-1999 will be selected.

Native actors wanted for play. In inner city. Community volunteer project. Needed: Native grandmother (50+), young Native woman (18-20), young Native man (20 ish), and young white male (18-22). Call Roy before April 5th at: 433-2547.

AXIS Theatre is looking for women who can play ages 23-30 for their new fringe show Skin Deep and Bone Ugly. Phone for audition times 477-1118.

Place your ad in the artist to artist section of Vue Classifieds. Fax: 426-2889. Its free, just keep it short.

LIFE DRAWING FOR ARTISTS: Non Instructional Sessions: MONS 1-4 PM; WEDS 7-10 PM; FRIS 7-10 PM, at Harcourt House Arts Centre, Annex, 10215-112 St. For More Info Call 426-4180.

ARTIST STUDIOS

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-104 St., Info ph. 423-1492 (SNAP).

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Rickenbacker 4001 Bass Guitar for sale. Excellent condition, with case. \$650.00 or offers. Call Roger 488-1811.

MUSICIANS AVAILABLE

Male vocalist seeking band to work with. No road cover/junkies please. Rock & Roll Influences. Call Ken 477-5100.

Vocalist new to area looking for band that needs help in hand. Call Faron, 436-7735.

Vocalist new to area looking for band that needs help in hand. Call Faron, 436-7735.

MUSICIAN SERVICES

REHEARSAL SPACE
Rehearsal space for rent 24 hour access. Clean South Side location, good security. Call 439-1869.

MUSICIANS WANTED

Bass player wanted, rock heavy mostly originals. Dave. Have rehearsal space. 484-8615.

Drummer, bass, 2nd guitar. If you like Sabbath, Fu Manchu, etc, call me @ 439-1280.

Bass player that can lay the groove needed to complete original hard rock clan. We will be recording this summer. Call 451-3934.

Strings for wedding, reception, band backup Vic 45-3088.

Drums, congas, flute looking for electric & nylon guitar, bass, violin for eclectic recording project. Leave message @ 419-2744.

Female Singer wanted for a beginning rock band (age 16-17). Influences: Pumpkins, Zeppelin, Silver Chair, Beatles. Call Rory 477-3011.

Bass player needed for working rock band. Blues and originals also. Bocala a plus. Call Wayne or Gator at 498-3172.

Kyler Shogen & Blue Reign seeking bass, drums, keys. Some vocals & travel. Playing gigs. Working on 2nd CD. Kyler 403-636-3171.

Seeking young male to hang out with, jam with, and work out with. Call 424-0613. Leave message, (non-smoker).

Original Rock Project seeks experienced lead guitarist for SHOWCASE and STUDIO. Vocals an asset. Rehearsal twice weekly. Evenings call Don @ 434-1802.

Reliable drummer with personality wanted for pop/rock band project. Call Troy at 468-5347.

Dynamic drummer needed to complete Def Tones/Primus/Toot - influenced hard rock project. Sid at 432-1104.

Singer/songwriter, looking for original band dedicated in pursuing R&B immortality. 26 yrs of age, live & studio experience, incl 2 CDs. Likes: Stp, the Doors, Velvet Paintings, White Shoes, 1971. Dislikes: Feathered Hair, Hightops, Sarah McLachlan, 436-chug.

Beatlesque Indie pop band is looking for a rhythm or lead player if interested call 463-3323.

Former Pelt & Lucid members seek competent Bass Player. Must be serious/willing to tour. Nemesis Records @ 450-5694.

Alternative band seeking vocalist or drummer age 17+ for all original project. Have rehearsal space. Must commit to practice, no attitude please. See Paul before 6 pm @ 423-4448 & after 6 pm ph Neil @ 447-5957 or leave message.

MUSICIANS WANTED

Bassist & guitarist needed for original group, must have own rigs and be artistically inclined. Call Jan 474-1527 or Mike 488-4482.

Bassist needed to complete heavy rockin' trio. Influences: Fu Manchu, Kyuss, and punk rock. Call 432-6327.

*EDMONTON MUSICIANS' Club seeking musicians for jams and open stage. Drummer wanted for original 3 pc. rock band. We have professional demo, ready to play gigs. 482-1123.

Looking for poets, musicians, performers, for indoor project. Ph. Rod 473-0610.

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na0099

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VOLUNTEER

The Citadel Theatre California Wine Fair and Auction - April 17. Support live theatre by helping with this exciting fund-raising event! Call Andrea to volunteer.
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na0326

Volunteers sought for medical research studies. Expenses paid. For info call University of Alberta 492-0617.

na0326

FREE STUFF TO THEATRE BUFFS!

Theatre Networks needs volunteers. For more info call Diane @ 453-2440 M-F 9 am-5 pm.

na0402

Edmonton Bicycle Commuters' Society is looking for volunteer mechanics. If you are interested call 433-2453.
EBC@FREENET.EDMONTON.AB.CA.

na0402

Add a New Dimension! The Friends of University Hospital are looking for responsible adults to join our Candy Shop volunteer program. Meet new people, gain job skills and experience while helping the community. For more info on how to get started, call 492-8428.

na0305

Help the environment and have fun, too! Volunteer for simple but crucial tasks with the Toxics Watch Society. Call Chris 413-6930.

na0115

A FEW GOOD MEN... The Alberta Family & Social Services Volunteer Program trains volunteers to work as mentors or tutors on a one-to-one basis with youth who have experienced family problems. We have several young boys on our waiting list whose lives would be better because of you! Please call Karin Boyd at the Arbutus Foundation at 427-8564 to find out more.

na0205-0212

Make a world of difference by volunteering only 2-3 hrs a week with a family in need. Call Annik Moreau, Alberta Family & Social Services. 451-6745.

na0724

Call for Volunteers for the 13th Annual Festival! The Works requires energetic and creative persons to become part of our volunteer team. Register before Apr 1, to be entered into a free draw for a great Works prize package. For more info call 426-2122.

na0226

Women's B.A.N.K. Society, committed to being an influential force for economic change, is looking for board members. Call Joan, 439-5594.

na0319

Wanted: A Just Society-The Centre for International Alternatives seeks volunteers in the resource centre and on various committees. Contact Susan 439-8744.

na0319-0419

WANT TO GET SOME REALLY IMPORTANT PHONE CALLS?

The Distress Line answers over 2,500 calls a month from people in need and we need your help to ensure those calls get answered. If you can provide 4 hours a week, we'll provide excellent training a very rewarding experience. Our next training starts in April. For more info call The Support Network 482-0198.

na0319

A volunteer is needed to serve as a community member on the Edmonton Arts Council Festival Peer Jury for the 1998 grant year. To apply, send a brief description of the basis of your interest as well as a statement of any past or present association you have had with any of Edmonton's festivals. For a complete description of the task or more info please call John Mahon, Program Officer, at 424-2787. Application deadline is Mar 27, 1998.

na0319-0327

Volunteer to become a community friend to an adult experiencing loneliness and isolation due to mental illness. Offer someone the support of your friendship and see the difference it will make in both of your lives. Flexible hrs (2-3 /week) one year commitment. Call Paddy at the Canadian Mental Health Association 414-6300.

na0305

Mental illness can affect people of all ages from all walks of life. The Canadian Mental Health Association needs volunteers to - Provide friendship - Educate - Plan recreational programs - Work with children's programs. If you have a few hours per week, please call Paddy at 414-6300.

na0205

Capital Care Grandview Continuing Care Centre is looking for a volunteer to help us organize and maintain our resource library. We are located at 6215-124 Street. If you are interested, please call Jim at 496-7104.

na0226

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NA 0402-0402

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Sun, April 26, 1998 at U of A

6:00 am - Registration; 10:00 am - Walk & Run; 12:00 pm - Breakfast
For more info or to register call... Michelle or Barbara at 447-2943
Alberta Foundation for Diabetes Research

CR 0105-0402/98 / allied



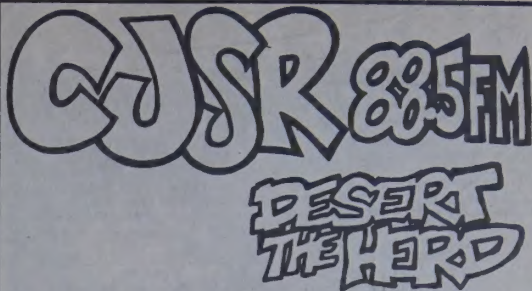
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Red Roses Dead Roses

Vue Weekly's new open letter column!
Send someone Red Roses or Dead Roses
(whichever is applicable). Simply fax
your message to Vue Weekly at 426-2889
and specify Red Roses or Dead Roses.

RED ROSES to my darling husband,
who still gives me goosebumps and
butterflies every time he walks in the
door. Love your wife, Leanne.

RED ROSES to the best daddy in the
world. We love you! Jaya & Olivia.

RED ROSES Piglet: craps! Life is just
so shitty without you my little perfect
coffee goddess. Everyone else is just
so second rate. I love you. Really 'n'
truly. Peach

DEAD ROSES to Carol Honey, your
Revlon is calling, so go home and do
it all over again.

DEAD ROSES to my can't-be-soon-
enough-for-me ex-sister-in-law.
You're one psycho bitch and the
sooner you're out of my family's lives
the better. It will take years to fix the
damage you have done. I hear they
are looking for a few crash test
dummies at Ford, you should
volunteer. Signed, Able to Take
Showers Again.

RED ROSES to my Sprite, the little
pixie who kept me company during
our mental break in Hawaii. Watching
you sunbathe is the best sight I saw the
entire time we were there. Wish we
could do that every time we needed a
recharge. Thanks for accompanying me
on the journey of life. SB.

DEAD ROSES to Miss C., if you knew
the pain you are putting my son's
family through you would think twice.
I'm sure my grandson will get along
just fine with his mother raising him
alone after you have been paid off
and split up their happy home.

DEAD ROSES to the bird. You're outta
here! p.o. girlfriend.

RED ROSES to the U of C for finally
letting me convocate. I made it!

RED ROSES to the guy who always
cheers me up. The girl with two lips.

DEAD ROSES to people who are grumpy
on Monday mornings & decide to take
you down with them.

RED ROSES To Ben + Andrea. I thought
that you'd like to see your names in
print now that you are avid readers.

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*Red Roses
Dead Roses*

Vue Weekly's new open letter column!
Send someone Red Roses or
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Simply fax your message to
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HEY EDDIE!

by GRASDAL

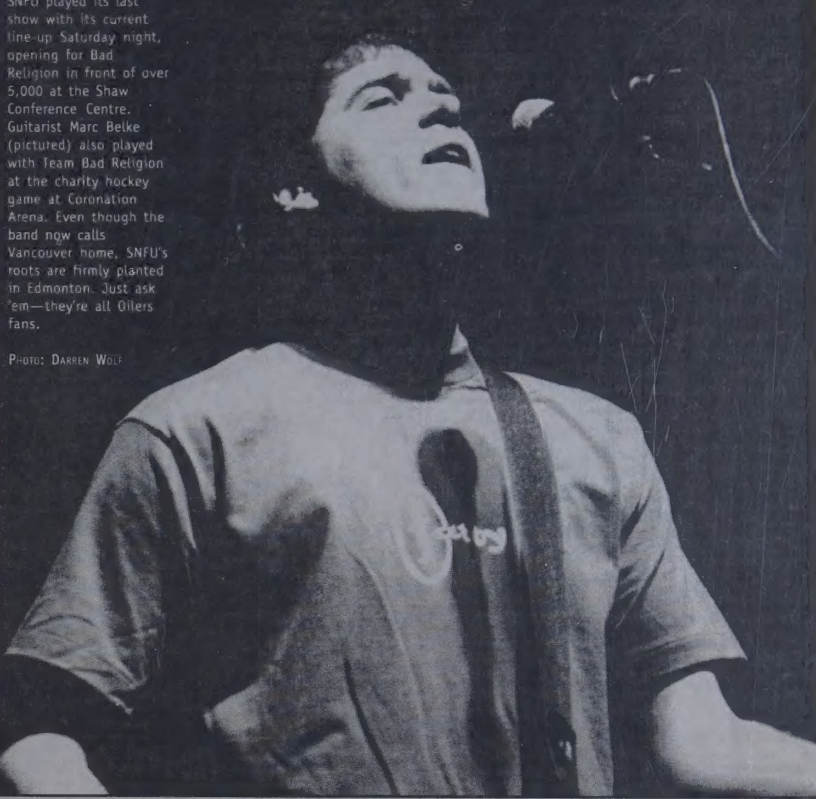
Don't look at me...
you're the one
who wanted
a dog...



LAST LOOKS

SNFU played its last show with its current line-up Saturday night, opening for Bad Religion in front of over 5,000 at the Shaw Conference Centre. Guitarist Marc Belke (pictured) also played with Team Bad Religion at the charity hockey game at Coronation Arena. Even though the band now calls Vancouver home, SNFU's roots are firmly planted in Edmonton. Just ask 'em—they're all Oilers fans.

PHOTO: DARREN WOLF



REAL LIFE

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Women seeking Men

I'm a 44 yr. old, 6' tall, 130 lb. university educated, professional female with dark hair & green eyes. I have an odd sense of humor. I'm looking for someone to fill an empty spot as a friend, occasional companion, & possible lover. I work too hard, smoke too much, & don't drink enough. I enjoy music, movies, dining, quiet evenings, cuddling, & massage. If you're over 34 yrs. old, employed, honest, a good listener, & have an idea of where you're going & what you want out of life, leave me a message. Box 6182.

My name is Laurie. I'm a 30 yr. old, 5'2" tall, attractive, single female with dark brown hair & brown eyes. I enjoy camping, fires, long walks, thunderstorms, the beach, movies, dining, cooking, & much more. I'm looking for a man who will take me at face value. If you're honest, caring, giving, & also tired of all the games, leave me a message. Box 7996.

I'm a single mother in my early 40's. I'm interested in making some new friends. If you'd like to know more about me, leave me a message. Box 2098.

This is Nicole. I'm a 21 yr. old, 5'2" tall, 110 lb. female with long, brown hair & green eyes. I'm the single mother of two young sons. I'm currently going to school so I don't have a lot of time. I'm looking for friends at first & possibly more if things are right. If you like what you hear, box me. Box 7063.

I'm a 25 yr. old, 130 lb. professional female with sandy brown hair & green eyes. I'm looking for a friend & lover. Box 9082.

My name is Corey. I'm a 21 yr. old, 5'8" tall, full-figured female with a pretty face, a nice smile, shoulder length light brown hair & hazel eyes. I'm easygoing & enjoy movies, cooking, fluff, singing, & much more. I'm a non-smoker & casual drinker. If you'd like to get to know a great person with a big heart, then send me a message. Box 7094.

My name is Marie. I'm a 30 yr. old, 5'8" tall, full-figured female with reddish brown hair & brown eyes. I'm looking for a discreet, open-minded male interested in discreet, intimate encounters. If you'd like to know more, get back to me. Box 7091.

This is Kelly. I'm a 26 yr. old, 5'8" tall, 160 lb. medium built female with a fair complexion, long, curly, brown hair & brown eyes. I'm the single mother of two adorable children. I'm looking for a serious, long term relationship. My interests are too numerous to mention, so if you'd like to know more, leave me a message. Single fathers are welcome. Box 6994.

This is Cindy. I'm a 31" tall, 130 lb. female with brown hair & brown eyes. I'm looking for a spontaneous, outgoing gentleman who loves the outdoors. If this sounds like you, & you'd like to know more, leave me a message. Box 6927.

I'm a 5'8" tall, 100 lb. good looking female with brown hair & green eyes. I'm looking for an honest, trustworthy male who enjoys children. Box 6845.

This is Amber. I'm a 35 yr. old, 5'9" tall, 128 lb. single, sexy female with dark brown hair & baby blue eyes. I've never been married & have no children. I work full-time as a medical secretary. I'm looking for a fun-loving, sexy guy with a wacky sense of humor. You should be creative, sensitive, & love to surprise your woman with flowers & a long kiss. You should also be unattached & baggage free. If you fit in this category, & you're looking for a long term relationship, box me back. Box 6794.

My name is Janet. I'm a 20 yr. old, 5'8" tall, 155 lb. female with long, brown hair & hazel eyes. I'm new to the city. I'm just looking for friends & nothing more. They come in all different shapes, sizes, & colors. If you'd like to know more, get back to me. Box 6783.

I'm a 27 yr. old, 5'6" tall, full-figured, intelligent, cuddly, attractive, professionally employed, intelligent female with auburn hair & brown eyes. I'm a non-smoker & non-drinker. I have a great sense of humor & enjoy pool. I'm looking for a flexible, yet sturdy relationship with an open-minded man who's willing to explore friendship first. With the right person anything is possible. If you're willing to get to know a great girl with a wonderful personality, take & chance, & box me back. Box 6362.

I'm a 42 yr. old, 5'5" tall, 105 lb. active, attractive, white female with dirty, blonde hair & brown eyes. I love animals, traveling, cooking, meeting new people, camping, dancing, long walks, & much more. I'm looking for a 35-45 yr. old, single, white male who's a smoker, light, social drinker, employed, & has similar interests. If you're interested & you'd like to know more, get back to me. Box 5803.

I'm a 5'7" tall, medium built, fun female with blonde hair & blue eyes. I enjoy working out, walking, rollerblading, comedy, musicals, dancing, strolling hand in hand, & much more. I don't smoke, do drugs, or have any dependents. Do you know how to make a woman feel special & attractive? Are you spontaneous & fun? If you're 25-30 yrs. old, over 5'8" tall, have no dependents, a strong, medium build, & you'd like to get to know me better, leave me a message. Box 5933.

My name is Stephanie. I'm a 5'7" tall, 135 lb. attractive, Native female with brown hair & brown eyes. I'm looking for that special someone to meet, go out, & see if things click. If you're interested, get back to me. Box 5909.

My name is Anne. I'm a 54 yr. old, 5'6" tall, 130 lb. female with short, brown hair & blue eyes. I like the outdoors, hiking, traveling, theater, movies, the arts, & much more. I'd like to meet a sincere gentleman with similar interests. If you're interested, give me a call. Box 5190.

My name is Kam. I'm looking for a person to share long walks, good conversation, karaoke, pool, & a lot of good times. If you're interested & open-minded about life, box me back. Box 4381.

My name is Jean. I'm in my 50's, a 5'2" tall, 123 lb. single, white Christian female looking for a Christian gentleman in his 50's. I love the outdoors, crafts, yard sales, antiques, gospel & country music, movies, dancing, humor, traveling, & children. If you're interested, give me a call. Box 3355.

I'm a 30 yr. old, 5'4" tall, 126 lb. attractive, white female with a great smile, long, dark brown hair & brown eyes. I'm looking for casual dating & friendship for now. Who knows where it could go from there. I love sports, the outdoors, people, & much more. Box 9596.

I'm a 40 yr. old, 5'4" tall, professional female with light brown hair. I'm looking for a friendship & discreet encounter with someone who has a great life that maybe needs a little spice in it. Box 6575.

I'm a 30 yr. old, 5'8" tall, 135 lb. down-to-earth, country girl with wavy long, brown hair & brown eyes. I like horseback riding, country music, long walks, camping, fishing, the mountains, sports, movies, & much more. I'm looking for a platonic friendship & nothing more. If you're interested, box me. Box 6524.

Men seeking Women

I'm a 5'9" tall, 160 lb., clean-shaven, university educated, professionally employed, well-built, attractive, single, white male with short, brown hair & brown eyes. I'm open-minded, adventurous, & have a wide variety of interests. I'm just looking for friends to get together with & do things. If you're interested, get back to me. Box 7165.

I'm a 42 yr. old, submissive, single, white male looking for a dominant female to submit, serve, & be teased by. If you'd like to know more about me, & anxiously await your orders. Box 6113.

I'm a 6' tall, good looking, single, attractive male who enjoys swimming, racing, movies, quiet times, & having balls. I'm interested in starting a long term relationship. If any of this sounds interesting, get back to me. Box 5069.

My name is Mike. I'm a 39 yr. old, single, white male with a wacky, off-the-wall sense of humor. I'm a smoker & casual drinker. I'd love to get together with a nice lady to share some of the things that life has to offer. If you have any suggestions, box me back. Box 4283.

This is Ray. I'm a 37 yr. old, 5'4" tall male with brown hair & blue eyes. I smoke, rarely drink, & don't do drugs. I have two kids that live with their mother. I see them regularly, & am financially responsible for them. I enjoy camping, fishing, hiking, pool, darts, bowling, card games, movies, & much more. I'm looking for a mature, physically fit, good looking individual. If this sounds like you, & you like what you hear, box me back. Box 3106.

I love to laugh, can converse in just about any subject, & I'm light hearted. If you're interested & you'd like to know more, give me a call. Box 1130.

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